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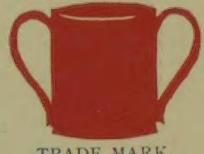
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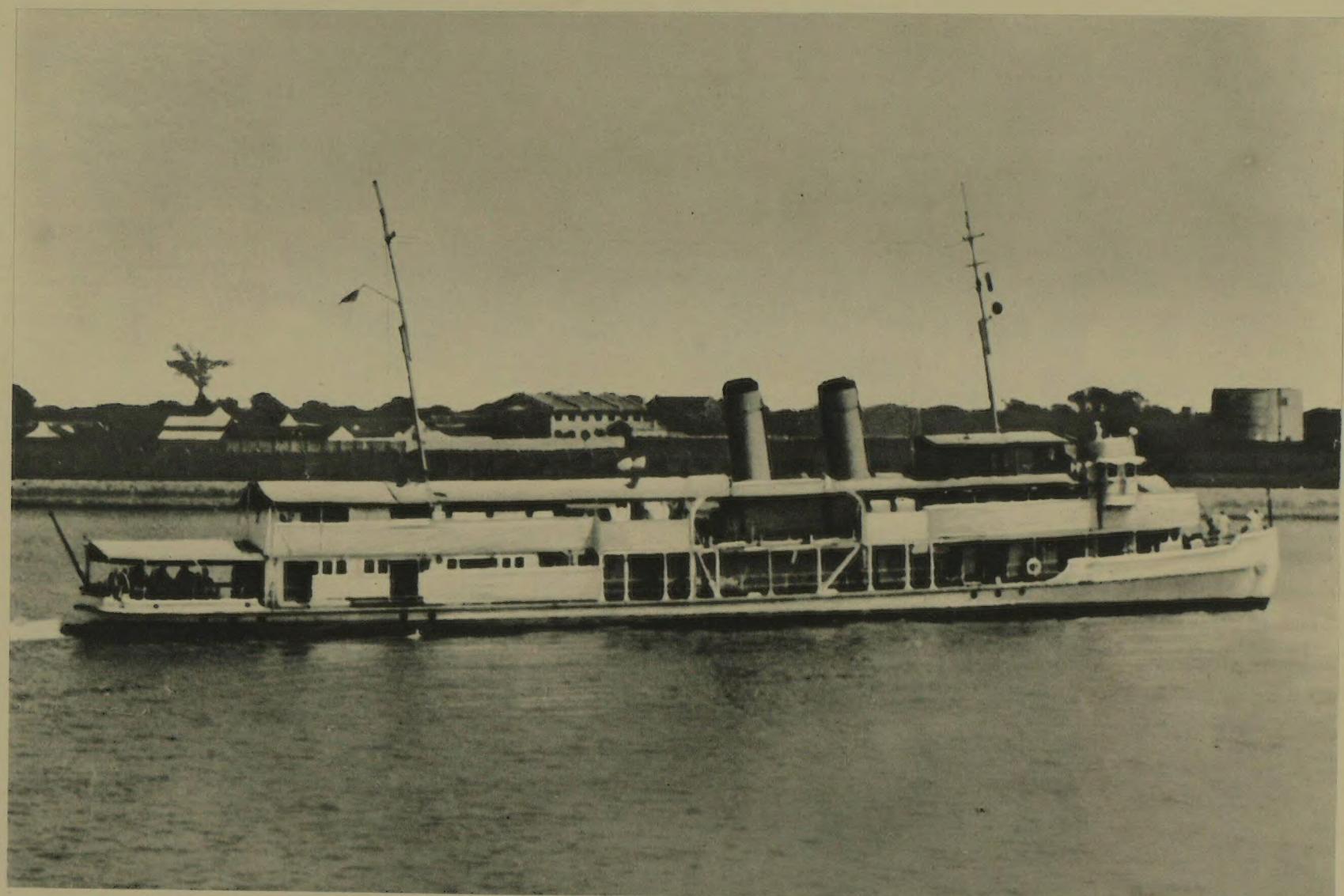
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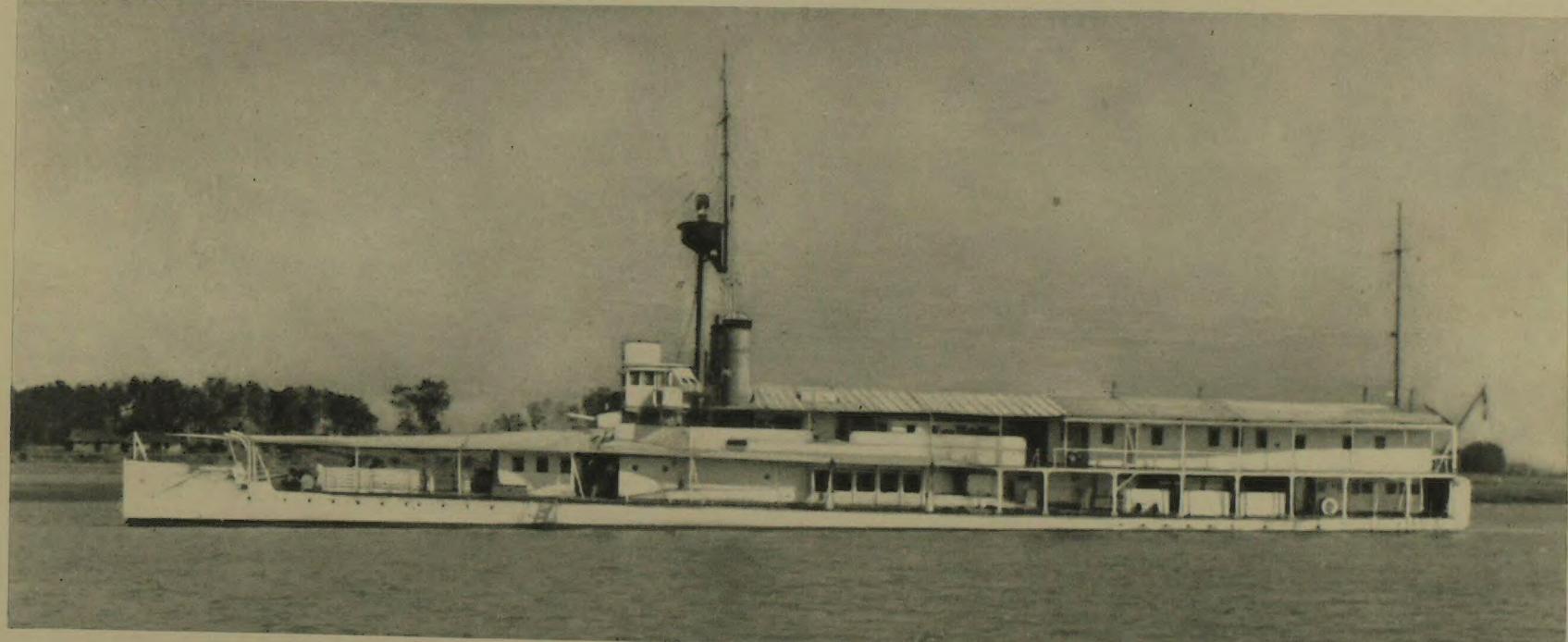
THE ILLUSTRATED LONDON NEWS

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SATURDAY, DECEMBER 18, 1937.



THE OCCASION OF PRESIDENT ROOSEVELT'S MESSAGE OF PROTEST, WHICH HE REQUESTED SHOULD BE CONVEYED TO THE EMPEROR OF JAPAN HIMSELF: THE U.S.S. "PANAY," A 450-TON RIVER GUNBOAT, BOMBED AND SUNK BY JAPANESE AIRCRAFT ON THE YANGTZE, WITH LOSS OF LIFE.



THE BRITISH WARSHIP THAT RESCUED SURVIVORS FROM THE "PANAY" IN DEFiance OF A JAPANESE "STANDSTILL" ORDER: THE 625-TON RIVER GUNBOAT, H.M.S. "BEE" (FIRED ON BY JAPANESE SHORE GUNS), FROM WHICH THE SENIOR BRITISH NAVAL OFFICER LANDED TO PROTEST TO THE JAPANESE AUTHORITIES.

UNITED STATES AND BRITISH WARSHIPS CONCERNED IN A GRAVE SITUATION CAUSED BY JAPANESE ATTACKS: THE U.S.S. "PANAY" AND H.M.S. "BEE."

In Parliament on December 13 Mr. Eden made a statement regarding Japanese attacks on British warships in the Yangtze on the previous day. After describing incidents concerning H.M.S. "Cricket," "Scarab," and "Ladybird" (illustrated on page 1105), he said: "H.M.S. 'Bee,' which arrived [at Wuhu] shortly after, was also fired upon, but was not hit. The senior naval officer landed and made a strong protest to the senior Japanese military officer; . . . His Majesty's Ambassador in Tokyo has made the strongest protest to the Minister for Foreign Affairs." On December 14 it was reported that H.M.S. "Bee" had picked up

22 survivors from the U.S. gunboat "Panay," bombed and sunk by Japanese aircraft, on the 12th, near Hohsien, 29 miles from Nanking. The "Bee" had conducted this search despite a Japanese order that shipping in the Yangtze should not move for several days. The "Panay" incident caused extreme tension in the United States. President Roosevelt himself drafted a memorandum handed to the Japanese Ambassador, stating that he was "deeply shocked and concerned by the news of the indiscriminate bombing of American and other non-Chinese vessels in the Yangtze and he requests that the Emperor be so advised."



By ARTHUR BRYANT.

THE railway disaster at Castlecary—the worst that has occurred in Scotland for many years—must in many hearts have aroused feelings which had long lain dormant. Measured in terms of actual loss of life, the calamity which hurled thirty-five or so unsuspecting citizens to their death is comparatively trifling: more people die daily on the roads or of common colds. Its effect on the imagination is due to the suddenness and unexpectedness of the occurrence, and its intense localisation. All these people drawn by chance into the same train, unacquainted one with another, never dreaming of their approaching end, were flung with a tremendous and dramatic impact from this world into the next. They had no time to prepare themselves for the passage. In the midst of life they were in death.

We are used in our age to reports of gigantic aggregations of human death: the instruments of war which our scientists have evolved have assured us plenty of these to make us think. But the spectacle of such holocausts as the years 1914 to 1918 gave us, and the past three years have given us again in Abyssinia, in Spain, and in China, as we survey them through the medium of our newspapers, has something in it of the theatrical atmosphere of the arena. It is like a set show: human ambition or folly has prepared a titanic bloodtaking for our watching, and we survey it with the detachment of spectators at a tragedy.

The arrows of Almighty God are drawn!
Angels of death stand in the louring heavens!
Thousands of souls must seek the realms of light,
And walk together on the clouds of heaven!
Prepare, prepare!

It is all, as it were, prepared, and, horrible as it is, smacks to us of the theatre. It touches the actors, but does not, we feel, touch us, the spectators. One has to be actually in it to feel its reality. A curious proof of this was provided by the literature of the Great War, where a great volume of magnificent poetry was written by serving soldiers, most of them the veriest amateurs in literature, while of the mass of non-combatant verse, only a tiny fraction is worth anything at all. The soldier in the line, feeling the imminence of his own death, comprehended the realities of existence; the civilian, only reading of the soldier's fate in the newspapers, seldom had this imaginative experience.

But sudden death in the course of an everyday railway journey is different. It directly threatens our own lives. Reading what had happened at Castlecary, we, the vast majority who survive, were thus reminded of the precariousness of our tenure here. The modern world is, generally speaking, so well-ordered, so fenced in from the unknown wilderness about it, so absorbed in the pursuit of its daily business, that it seldom occurs to us even to think about the conditions of our holding of life. We fancy we have a freehold, when all we have, it seems, is the merest squatter's right. Yet the fact does not worry us, because we are so seldom reminded of it. Like Falstaff, we do not wish to be put in mind of our

end, and we are not. And then somebody makes some chance human slip, or a blizzard coincides inconveniently with some vital movement of our intricate machinery of industrial life, and we are brought with a start face to face with the horrid truth. It was there, of course, all the time, if we had only thought about it.

It is pleasant, no doubt, to live for a while in a fool's paradise, but it has its ultimate disadvantages.



THE KING'S FORTY-SECOND BIRTHDAY: THE LATEST PHOTOGRAPH OF HIS MAJESTY.

His Majesty the King celebrated his forty-second birthday on December 14, three days after the anniversary of his accession to the Throne. Although the royal birthday is officially observed in June, it was arranged to honour it by the revival of an old Tudor custom at Windsor—whereby a salute of twenty-one guns is fired beneath the walls of the Castle. Windsor Corporation has been presented with 21 cannon, and has appointed a Corporation Bombardier to fire the guns on ceremonial occasions. It is scarcely necessary to remind our readers of his Majesty's announced decision to give a royal Christmas broadcast.

Photograph by Bertram Park.

An ostrich is no safer for burying his head in the sand, but the less so. To live one's life on the principle that one's stay here is anything more permanent than the transitory thing it is, is to lose one's sense of perspective. It causes one to attach importance to things which are really of no importance at all. The vulgarity which is the distinguishing intellectual fault of our age arises, I think, entirely from this circumstance. Our imagination is starved until we lose our spiritual bearings. We see the world as an eternal habitation, where we can be ever happy in the pursuit of comfort, the contemplation of the mechanism of the internal combustion engine, or the furtherance of the purely worldly ideals of—shall we

say?—planning or the League of Nations. We forget that the world is a lonely and uncertain ball of helpless matter, swinging in the midst of immeasurable space, and each of our own lives—measured in material terms—as trivial and fragile as that of the mayfly of an hour. As pompous as we are blind, we give ourselves airs that ill become such slight, impotent creatures. We forget.

Our ancestors of a few hundred years back were not in the same danger as we of forgetting their due place in the scheme of things. They knew very well that whatever consequence they might possess in the cosmos must depend entirely not on their relationships with the material world, but on their link with that other and spiritual world which, so they believed, encompassed their earthly existence. They did so because they were confronted on every hand with the imminence and certainty of death. So limited was the scope of their medical science, so boundless their ignorance of the laws of hygiene, and so imperfect their social organisation, that at any moment Death might dart down at each of them or at any of their dear ones. His were the daily warnings that kept their eyes on the reality of things as they are instead of as they seem: "for the wings of man's life," wrote a grave Tudor counsellor in an official despatch, "are plumed with the arrows of death." The Elizabethans were obsessed with this knowledge: it coloured all their thought and action, and lent their transitory doings dignity and significance. "O eloquent, just and mighty death," wrote Sir Walter Raleigh, politician, profiteer and adventurer, as well as poet, "whom none could advise, thou hast persuaded; what none has presumed, thou hast done; and whom all the world has flattered, thou hast cast out of the world and despised: thou hast drawn together all the extravagant greatness, all the pride, cruelty and ambition of man, and covered all over with two narrow words: *Hic jacet.*" And the greatest of all the Elizabethans, in his most revealing line, declared that we were such stuff as dreams are made on and our little life was rounded with a sleep.

The men of the seventeenth century had the same salutary sense of the respective value of things. "For the world," wrote the good physician and philosopher, Sir Thomas Browne, "I count it not an inn, but an hospital; not a place to live in, but a place to die in." And Jeremy Taylor, the preacher, like almost all his contemporaries, stressed the same theme—

This is no place to sit down in, but you must rise as soon as you are set, for we are people but of a day's abode, we must look somewhere else for an abiding city, a place in another country to fix our house in, whose walls and foundations are God, where we must find rest or be restless for ever.

It is just this sense of what is real and what is not that seems to distinguish the outlook of the past from that of our own age. The tragic disaster which befell the travellers at Castlecary served to accentuate that distinction and, for a moment, to obliterate it.

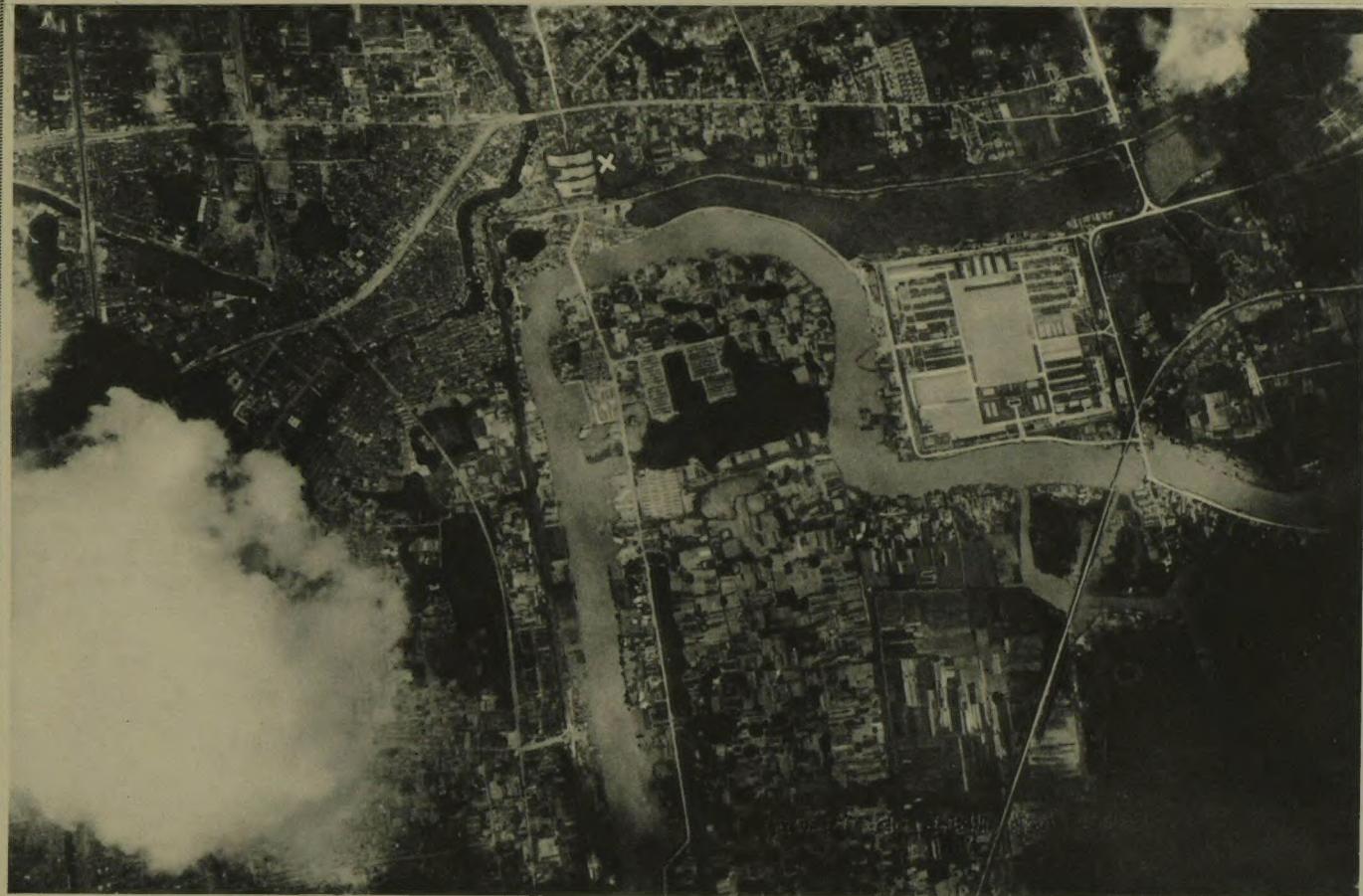
THE WAR FROM THE CHINESE SIDE:
SHANGHAI; SOOCHOW HOSPITALS; AND NANKING.



BRITISH GENERAL AND CHINESE SOLDIER: MAJ.-GENERAL TELFER-SMOLLETT, WITH A MAN OF CHIANG KAI-SHEK'S FINE 88TH DIVISION, WHICH FOUGHT STUBBORNLY NORTH OF SHANGHAI.



AFTER THE JAPANESE HAD SWEPT THE CHINESE FROM THE SOUTHERN PART OF SHANGHAI: A VIEW TAKEN FROM THE SPOT IN THE FRENCH CONCESSION WHERE MR. PEMBROKE STEPHENS, THE "DAILY TELEGRAPH" CORRESPONDENT, WAS KILLED.

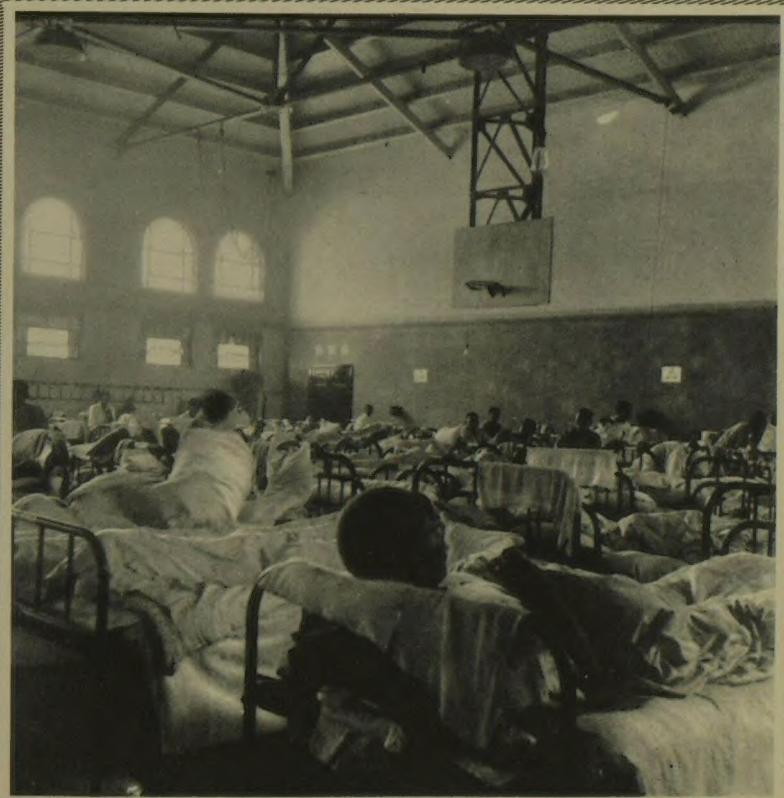


THE SOUTH-EASTERN PART OF NANKING AS A JAPANESE AIRMAN MIGHT SEE IT: A VIEW SHOWING THE TUNGCHI GATE IN THE CENTRE (X)—SITUATED BETWEEN THE CHINGHUA AND KWANGHUA GATES, WHICH THE JAPANESE CAPTURED FIRST.

IT has been the object of the Chinese from the beginning of the "war" to overcome the Japanese not by fighting battles, but by a long, harassing war which would exhaust their opponents. Their policy has been to save ammunition, to keep retiring into the interior, to weary their enemies, and to make Japan sick of a profitless struggle. To counter these tactics, the Japanese have made their forces as mobile as possible, and tried to disorganise the Chinese resistance with constant air-bombing. Both sides have had successes, but, as far as can be judged, at the time of writing, the Japanese have not succeeded in rounding up any large bodies of Chinese troops, and so clearing them off the board altogether. Whether, in the circumstances, the Chinese have been wise in defending Nanking (the fighting there is described on a double-page in this issue) is a debatable point.



CHINESE WOUNDED IN THE SOUTHERN CAMPAIGN: WALKING CASES OUTSIDE A SCHOOL TURNED INTO A HOSPITAL AT SOOCHOW.



AN AMERICAN UNIVERSITY HALL TURNED INTO A CHINESE MILITARY HOSPITAL: A SCENE BETOKENING CHINESE EFFICIENCY AT SOOCHOW.

WITH THE JAPANESE FORCES IN CHINA: TANKS AND INFANTRY RESTING.



JAPAN'S MECHANISED ARMY, WHOSE PROGRESS IN THE CAMPAIGN IN CHINA HAS SURPRISED FOREIGN OBSERVERS: A TANK CREW AT EASE ON THEIR MACHINE DURING A HALT; WITH INFANTRY IN THE BACKGROUND.

The Japanese campaign in China has brought some surprises to foreign observers, principally in the matter of the mechanisation of the Japanese Army. It was formerly thought that only guns of 105-mm. type were mechanically drawn, but that the 75-mm. field gun was horse-drawn for the benefit of greater mobility under North Asiatic conditions. It now turns out that the latter are also hauled by tractors, at any rate in the divisions campaigning in the north. This is one of

the factors explaining the rapidity of the Japanese advances there. In addition to this the transport appears to be largely motorised, with thousands of lorries—the bulk of them being of American make. There appear to be two types of Japanese tank in use; while armoured cars which travel either by road or rail have also been widely used in Northern China. Another factor which makes for the mobility of the Japanese Army is the low standard of living of the troops. Rationing is reduced

[Continued opposite]

WITH THE JAPANESE FORCES IN CHINA: HORSES ON THE MARCH.



A JAPANESE UNIT WHICH RETAINS ITS OLD-FASHIONED DRAUGHT-HORSES: A JAPANESE DRIVER CONTROLLING THE LEADERS OF A TEAM PHOTOGRAPHED ON THE MARCH IN THE SOUTH.

Continued.]

to the simplest. The basic diet is cold rice—cooked in bulk and kept, sometimes, for days. On this diet, with the addition of an occasional dish of vegetable soup, and some weak tea, the Japanese perform fine feats of marching. These facts explain great strides forward like the 200 miles covered in 30 days between Piangsiang and Shunth—on the Peking-Hankow railway. Naturally, the Chinese resistance in these circumstances could not have been very stubborn by Western standards. How

far supply by air was used is not at present known, though there was mention of such operations in descriptions of the fighting in Shansi, the inland province to the south-west of Peking. In many places, notably between Shanghai and Nanking, where waterways abound, the Japanese have used launches and barges for transport. Hundreds of motorised sampans with civilian boatmen were brought over from Japan, and rapid progress was made inland from Hangchow.

ABORIGINAL FOREST DWARFS.

"THE NEGRITOS OF MALAYA": By IVOR H. N. EVANS.*

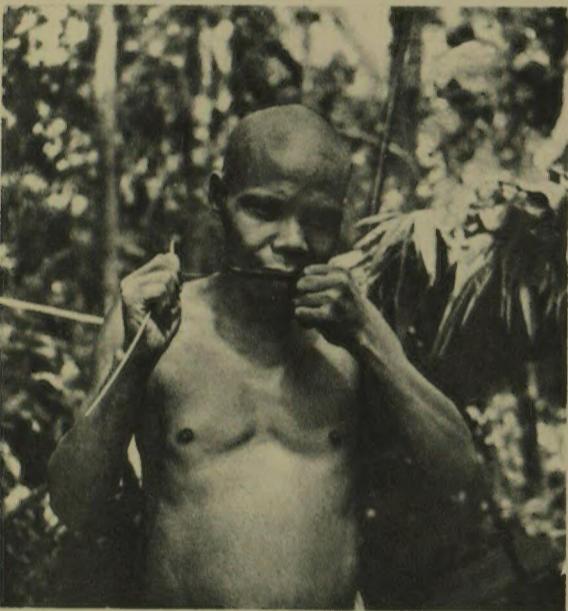
By SIR JOHN SQUIRE.

IN the Malay Peninsula there are three pagan races; the Negritos are possibly the oldest settlers of them all. They are a jungle people, dwindling in numbers and possibly doomed to extinction. "The Negritos," says Mr. Evans, "seem once to have had a much more extended range, but nowadays are only found in Kedah, Trengganu, Kelantan and parts of Perak and Pahang, in so far as the British-protected states are concerned, but extend into the Siamese portion of the Peninsula and have been reported from as far north as the province of Chaiya. They are, of course, related to the Andamanese and the Aetas of the Philippines." Why "of course," I don't know. However, this is not a book which will be read for its style; it is a very laborious and informative compilation of facts gathered during twenty years of residence in Malaya.

The thoroughness of the author's approach is evident on the very first page, where he states that "the Malay Peninsula is a long projection from S.E. Asia, narrow at first, but becoming tumid towards the end." However, it is pleasant to come across a book of this kind systematically arranged. Mr. Evans begins with the background and distribution of the Negritos, then proceeds to an account of their daily lives, and then proceeds seriatim to consider their dress, weapons, arts, theology and folk-lore.

Small-pox, influenza, and an unaccountable decline in the proportion of females have so reduced these aboriginal forest dwarfs that there are believed to be only about two thousand of them left. Mr. Evans says that any attempt to "settle" them will finish them off, so let us hope they will be left alone. Of absorption by mixture there seems to be little fear. Even religion is not the only barrier between the Negritos and the Malays: Mr. Evans came across "a case at Ulu Selama in which a Negrito, who had become a Mohammedan, complained bitterly to me that he could not obtain a wife from among his co-religionists."

The Negritos live in small groups, each group having its acknowledged forest "beat," within the boundaries of which it wanders. There is private property; certain useful trees—fruit, poison, and so on—are recognised as being owned by individuals. "Skeat obtained a list of fines

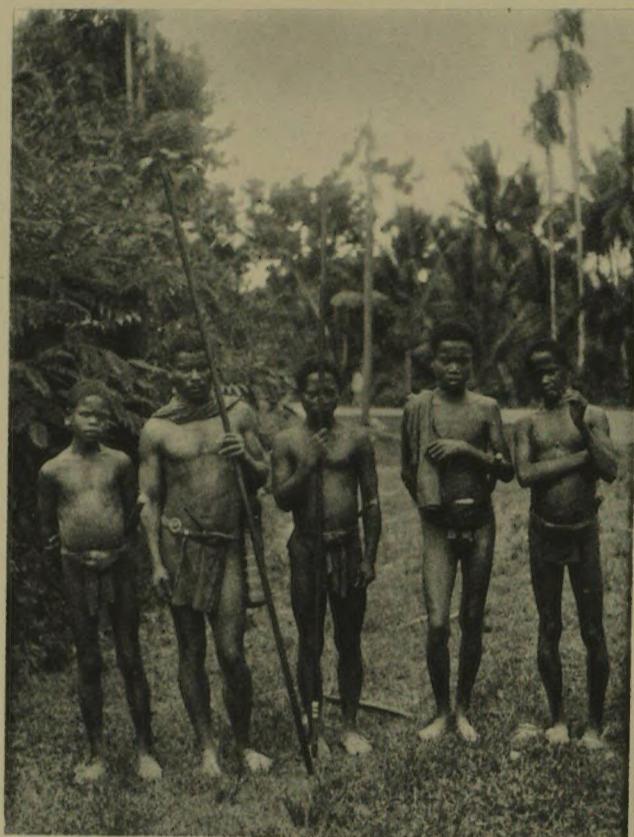


NEGRITO MUSIC: A LANOH NEGRITO MAN WITH A NATIVE JEW'S HARP MADE WITH A PORCUPINE-QUILL HANDLE WHICH CAN BE USED AS A NOSE-QUILL.

which the headman could inflict, \$5 for the theft of a blow-pipe; \$6 for the theft of a bow; \$10 for the theft of a shot-gun (European blunderbuss); and \$40 for the abduction of a married woman." Shelters are made of leaves. As for food: "The Negrito eats pretty well everything that is eatable, and many things which the European would class as inedible afford him a banquet. A full belly, which he does not always get, puts him into a state of bliss, and his great season for rejoicing, as I have noted elsewhere, is when the jungle fruits, especially the far-famed and far-smelt durian, are ripe. In reality, the Negrito is by nature a hunter, root-digger (the latter being woman's work) and fruit-gatherer, and though he practises agriculture to some extent in various parts of the country, he still retains his more primitive methods of food-getting, which, indeed, afford his main source of supply. His menu consists, therefore, of rice, Indian corn (both when procurable), cultivated Caladium tubers, wild tubers (some of which are poisonous until cut, pounded or shredded and washed for a considerable time), jungle fruits, palm-shoots, birds, squirrels, tortoises, freshwater turtles, fish, and nearly all the jungle animals he can kill, large or small, and especially monkeys."

Mr. Evans says of one young woman he met that she was "not an oil-painting." The remark might equally

apply to most of the people in his photographs: they are under five feet high, are very dark, have flat and fleshy features and fuzzy hair, and those protuberant stomachs to which negroid peoples are so strangely addicted. Over



NEGRITO MEN: A GROUP FROM LENGGONG, UPPER PERAK, TWO CARRYING BLOW-PIPS, AND ONE (SECOND FROM LEFT) A DART-QUIVER.

Reproductions from "The Negritos of Malaya"; by Courtesy of the Publishers, the Cambridge University Press.

and above all this, they are usually filthily dirty and much given to skin diseases. Yet Mr. Evans, like other investigators who have really got to know them, seems to have developed an affection for them—a simple, kindly folk fond of laughter and flowers, song and dance, nose-flutes and Jews' harps. They do not seem to be combative, their poisoned blow-pipes (which have replaced their old bows and arrows) being principally employed against monkeys and birds, and they enjoy their elementary arts and crafts. A thing of particular interest is their habit of drawing in caves. "The drawings, though all quite modern, are of interest as examples of the pictorial art of a primitive race. Those in black are made with charcoal, while the pictures in white are produced by scratching away the surface of the limestone marble in places where it has become discoloured. It seems probable that old drawings would not persist, as the cave walls appear to powder somewhat under the influence of the atmosphere." The drawings are not comparable for merit with those of the South African Bushmen; looking

at them in reproduction I am not surprised that Mr. Evans, when describing them, should sometimes be obliged to make such entries as: "(7) Possibly a monitor lizard, but it is also rather like the drawing of a horse. (8) Perhaps the same as the above. . . . (13) Probably a porcupine." But the desire for expression is there, and it is odd and rather pathetic to find so primitive a little folk adorning their caves in this utterly prehistoric manner with pictures of motor-cars and men on bicycles.

The theological chapters are difficult. The Negritos are reluctant to talk about their religion, and mythology differs from clan to clan. The deities generally seem to be mixed up with ancestors, and there are various conceptions of heaven. In one part, for example, it is believed that the heavens are in three layers. "The highest, inhabited by the greater personages of Negrito mythology, is filled with fruit trees that bear fruit all the year round. The second tier also contains fruit trees, and is protected against pillagers by a gigantic baboon which pelts would-be thieves with hard, prickly fruit. The third layer contains low and brooding clouds which bring sickness to mankind." The notions of sin and punishment are strongly interwoven with their myths; thunder and fruit come in everywhere. The Kensieu even hold that Pedu, the patriarch of heaven, made man out of fruit; economising on fruit, apparently, he then made animals by changing men into beasts. He made all the inhabitants of heaven except his younger brother. "The Menik Kaien and Kintak Bong believe that the earth was brought up from below by Taheum (the dung-beetle) in the form of a kind of powder. This Kawap, the bear, stamped down with his paws, for, if he had not done so, the earth would have gone on rising till it almost reached the sky."



NEGRITO WOMEN: GIRLS OF THE LANOH NEGRITO DRESSED FOR THE DANCE, NEAR LENGGONG, UPPER PERAK.

The girls' adornments include combs, wreaths, monkey-tooth necklaces, lime smears on their cheeks and round their foreheads, leaf bracelets, and black fungus rhizomorph skirts with supplementary cloths in front. It should be observed that the sunlight makes their skin appear lighter than it is.



NEGRITO ART: CAVE DRAWINGS NEAR LENGGONG, WHICH INCLUDE MONKEYS, MOTOR-CARS, A BOW AND ARROW, COCONUT-TREES, AND A MAN WITH A TRAINED MONKEY.

Photograph taken for F.M.S. Museum Journal by Uchida, Taiping.

The later portion of the book, full of information about folk tales, tabus, marriage and funeral customs and so on, will doubtless be of assistance to anthropologists. Prevalent is the rule that a man must not mention the name of his mother-in-law, nor a woman that of her father-in-law. "The souls of the dead pass to the west, and go up to the sky": it is extraordinary how widespread is the belief which is expressed in the image "going West."

I may add that a certain salt or zest is added to the book by the close and persistent attention which the author devotes to Father Schebesta, who has also written about the Negritos. There is always amusement in the controversies of the learned when they become a little personal. Mr. Evans spares no pains in making clear that, in his opinion, the reverend gentleman is sometimes mistaken. In the chapter on "Death and Burial" he is most especially vigorous.

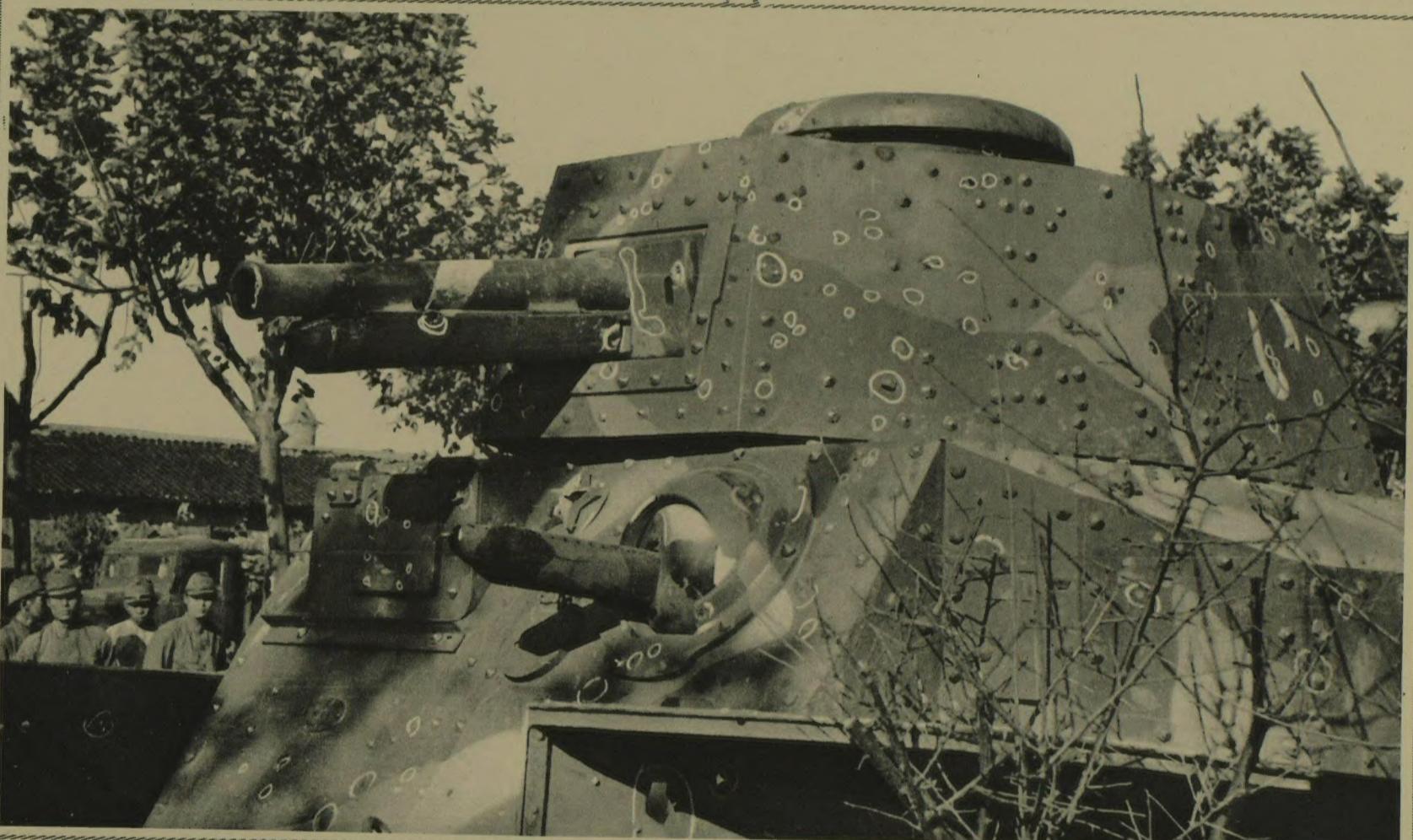
THE WAR FROM THE JAPANESE SIDE:
TANKS; TRANSPORT; SOLDIERS' GRAVES AT SHANGHAI.



THE JAPANESE CAMPAIGN IN THE NORTH: CAVALRY GIVING AN EXHIBITION OF AN OLD-FASHIONED CHARGE; PRESUMABLY FOR THE BENEFIT OF PRESSMEN.



THE JAPANESE ADVANCE FROM HANGCHOW BAY, SOUTH OF SHANGHAI, A MOVEMENT WHICH DID MUCH TO ENSURE THEIR SUCCESS IN THIS THEATRE: A SUPPLY COLUMN ON THE MARCH ALONG A DYKE.



TANK-WARFARE IN THE SHANGHAI THEATRE: A JAPANESE MACHINE WHICH HAS BEEN FREELY PEPPERED WITH CHINESE MACHINE-GUN BULLETS—THE HITS RINGED WITH CHALK, PRESUMABLY FOR THE BENEFIT OF WORKSHOP STAFF.



JAPANESE MEMORIALS TO THEIR DEAD IN SHANGHAI: TABLETS SET UP IN A HONGKEW STREET AT THE SPOT WHERE THE MEN FELL.



THE LAST RITES FOR A JAPANESE OFFICER: THE CEREMONY AT THE GRAVE OF THE MAN BURIED WHERE HE FELL, ON A RAILWAY LINE.

The Chinese defensive lines north and south of the Tai Hu Lake and Soochow do not seem to have held up the Japanese for long in their advance westwards from Shanghai towards Nanking. Descriptions of two such lines were given—one running from Fusang, on the Yangtze, to Soochow, and thence to Kashing; and the second "Hindenburg line" from Kiangyin, on the Yangtze, to the lake, and from Soochow down to Hangchow. It was suggested by some observers

that the lines had to be abandoned because of the failure of some provincial divisions, which, in turn, threw Central Government troops into disorder. Probably the reason may be found in the weak strategic position of the lines themselves, cut in two by the big Tai Hu Lake, and with flanks liable to be turned by movements from the sea or the Yangtze. Indeed, a Japanese force which landed on Hangchow Bay, to the south of Shanghai, made rapid progress.

THE WORST BRITISH RAILWAY DISASTER SINCE THE GRETNA CALAMITY.



AFTER A COLLISION IN WHICH 35 PEOPLE WERE KILLED AND 90 INJURED: WRECKAGE AT CASTLECARY, DUMBARTONSHIRE—TELESCOPED COACHES OF THE EXPRESS PILED ABOVE ITS ENGINE, WHICH HAD CRASHED INTO A STATIONARY TRAIN.

In a blinding snowstorm on December 10, an Edinburgh to Glasgow express crashed, at 60 m.p.h., into the rear of a Dundee-Glasgow train stopped by signals just beyond Castlecary Station, a junction on the L.N.E.R. 13 miles from Glasgow. The express engine ploughed through the rear coaches of the stationary train and was flung against an embankment, with the first two express coaches telescoped and piled above the tender. Under the engine lay the broken framework of the Dundee train's last carriage. Another coach was flung at right angles across the line. The express driver, David Anderson, had a wonderful escape, being thrown clear, and heroically

went back to shut off steam. The fireman also escaped, though at first reported killed. The number of dead was 35 (29 men and 6 women) and the injured 90, of whom 20 were still in hospital on the 13th. Rescue work was hampered by snow and darkness. The King sent a message of sympathy. By a tragic coincidence, in this disaster (the worst in Britain since 224 lives were lost in the Gretna troop train collision of 1915) 200 men of the Cameron Highlanders on Christmas leave were involved and one was killed. The others were active in helping the injured. Arrangements were made for an official inquiry into the accident.

NEW REVELATIONS OF ROMAN ART IN THE AUGUSTAN AGE.

RICH DISCOVERIES AT APHRODISIAS, IN ANATOLIA, ONCE CAPITAL OF CARIA AND A FAVOURITE RESORT OF THE ROMAN EMPERORS: NUMEROUS SCULPTURES OF A PERIOD WHOSE ART RELICS HAVE HITHERTO BEEN EXTREMELY RARE.

By PROFESSOR GIULIO JACOPI (of the University of Rome), Director of the Italian Archaeological Mission in Anatolia. (See Illustrations on pages 1096 and 1097.)

THE Italian Archaeological Mission in Anatolia, under my direction, commenced its excavations in the early days of October on the site formerly occupied by ancient Aphrodisias, the metropolis of Caria and the favourite city of the Roman Emperors, who, at the time, granted to its temple of Aphrodite the right of sanctuary in recognition of the fidelity of which the city had always given proof in its relations with Rome.

After only a few days' digging, I discovered a huge square marble portico of perfect Ionian style, the large sides of which—the carving whereon is incomplete—extend for about 180 metres (about 197 yards). Razed completely to the ground, probably as a result of an earthquake, the quadriportico still contains in parts all the elements of the order buried under 2 or 3 metres (6½ to 10 ft.) of earth. So far, we have discovered about 100 metres (109 yards) of the trabeation perfectly preserved with the epistyle, the frieze and the cornice ornamented with lacework and lion heads. The frieze is decorated with a continuous series of divine and human heads, supporting flowers and festoons. On the epistyle, covering a length of about 25 metres (27½ yards), is inscribed a dedication, reading:

"To Aphrodite and to the Divine Emperor Cæsar Augustus, Jupiter Patrius, and to the Emperor Cæsar Tiberius, son of the Divine Augustus, and to Augusta Julia and to the People, Diogenes son of Menander son of Diogenes son of Artemidorus . . . of Aphrodite and Menander . . ." The building, which was

study of which will furnish a tremendous amount of material for the exegesis of artistic tendencies, style and iconography during the finest period of Roman art, a period of which monuments have so far been exceedingly rare, but which may compare with the finest expressions of Hellenic and Hellenistic art. The "trade-marks," or mason's marks recording completion, cut in the blocks in Greek and Latin letters, permit of regarding the work as the result of close collaboration between Greek and Roman craftsmen, a fact which is of fundamental importance in disposing of the long controversy among archaeologists concerning the



PART OF THE GREAT FRIEZE AND EPISTYLE FOUND AT APHRODISIAS AND PUT TOGETHER AFTER EXCAVATION: A SECTION SHOWING SOME OF THE CARVED HEADS SUPPORTING FESTOONS OF FLOWERS AND FRUIT.

nationality of the artists responsible for monuments of Roman art. In view of the extent of the frieze, it must be the work of a number of hands, some of whom were undoubtedly masters of their art. We found reminders of Phidias, Scopas, Polycletus and Praxiteles still vivid and pulsating, side by side with expressions of impressive iconographic realism, and in some cases actual satires and caricatures. All the variegated and restless world of one of the most vivacious capital cities in the Roman Empire passes before our enraptured eyes, and in it live again the immortal figures of epic poetry, of classic tragedy and comedy.

The Director-General of Antiquities of the Turkish Republic, who, in his enlightened spirit of understanding with regard to the importance of archaeological research, at once realised the importance of the discoveries and facilitated and expedited the continuation of the work, intends to suggest to his Excellency the Minister of Culture that the carved frieze be conveyed to the Museum at Izmir, where it can be suitably housed and rendered accessible to students, art-lovers, and tourists. It is possible that later on it will be decided to reconstruct parts of the portico, for none of its architectural features (such as columns, capitals, and so on) is lacking, and they are in a perfect state of preservation.



BLOCKS OF CARVED MARBLE FORMING A CONTINUOUS EPISTYLE AND FRIEZE, THE LONGEST EXISTANT FROM THE TIME OF AUGUSTUS AND TIBERIUS: A GENERAL VIEW SHOWING PART OF THE EXCAVATIONS AT APHRODISIAS.

very probably the Agora of Aphrodisias, was therefore dedicated to at least two eminent citizens (Diogenes son of Menander is known from another inscription to have been the priest of the "Security of the Emperors"; that is to say, the security derived from the good government of the Empire) to Aphrodite, to the Imperial House, and to the Roman people.

The frieze, which is the longest in existence of the Augustan-Tiberian Age, is an exquisite work of art comparable in certain respects to the frieze of the "Ara Pacis" of Augustus. The work must, in fact, have been commenced during the lifetime of Augustus, and was successively dedicated to his heir, Tiberius, and to his widow, Livia. Subsequently, we discovered 140 heads, more than 100 of which were in an almost perfect state of preservation. They represent divinities (Jupiter, Helios, Selene, Rome and perhaps Hercules and Attis) and mythological beings (Pan, satyrs, bacchantes, Medusa, Paris, and others), and actual portraits (some attributed to the Julian-Claudian family) of men, women, youths and general figures, such as the two outstanding portraits of legionaries. It constitutes an exceptional repertory of types, the



THE DIRECTOR OF THE EXCAVATIONS WITH ONE OF HIS NEWLY FOUND TREASURES OF ROMAN SCULPTURE: PROFESSOR GIULIO JACOPI BESIDE A COLOSSAL MARBLE HEAD OF MEDUSA, IMMEDIATELY AFTER ITS DISCOVERY. (COMPARE ANOTHER "MEDUSA" HEAD ILLUSTRATED ON PAGE 1097.)

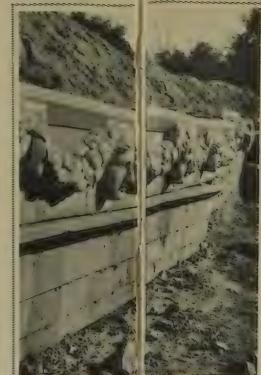
NEWLY-FOUND ROMAN SCULPTURES COMPARABLE TO THE ALTAR OF AUGUSTAN PEACE:
A GREAT DISCOVERY AT APHRODISIAS, THE ANCIENT CAPITAL OF CARIA.



A PORTRAIT OF A CHILD ON PART OF THE GREAT FRIEZE: ONE OF THE 140 SCULPTURED HEADS FOUND AT APHRODISIAS, OF WHICH OVER A HUNDRED WERE IN AN ALMOST PERFECT STATE OF PRESERVATION.



A ROMAN MATRON OF THE TIME OF AUGUSTUS AND TIBERIUS: A HEAD FROM THE GREAT FRIEZE FOUND AT APHRODISIAS.



FRIEZE: A SECTION SHOWING PART OF THE SUPPORTING FESTOONS.



RECALLING THE STYLE OF SCOPAS, A FAMOUS GREEK SCULPTOR AND ARCHITECT (FLORUIT 395-350 B.C.): A HEAD OF A BACCHANTE ON THE FRIEZE AT APHRODISIAS.



ROMAN ART IMITATING THE STYLE OF PHIDIAS (c. 490-432 B.C.), THE GREAT ATHENIAN SCULPTOR, CELEBRATED FOR HIS WORK IN THE PARTHENON AND HIS STATUE OF OLYMPIAN ZEUS: A HEAD OF JUPITER ON THE APHRODISIAS FRIEZE.



A PORTRAIT DATING FROM THE AUGUSTAN AGE: ONE OF THE 140 HEADS ON THE GREAT SCULPTURED FRIEZE AT APHRODISIAS.



ONE OF THE MYTHOLOGICAL SCULPTURES ON THE FRIEZE AT APHRODISIAS: A HEAD OF THE GOD PAN, OR POSSIBLY A SATYR.



A WOMAN OF THE PEOPLE AT APHRODISIAS IN THE EARLY DAYS OF THE ROMAN EMPIRE: A PORTRAIT HEAD ON THE GREAT FRIEZE.



THE GODDESS ROMA AS PORTRAYED ON THE FRIEZE AT APHRODISIAS: A HELMETED HEAD OF GREAT DIGNITY AND REFINEMENT.



AN IDEALISTIC HEAD OF A YOUNG MAN WEARING A HEAD-BAND, AMONG THE SCULPTURES ON THE FRIEZE: A PENSIVE AND INTELLECTUAL TYPE.



A SOLDIER'S FACE IN STRONG CONTRAST TO THAT OF THE THINKER ADJOINING: ONE OF TWO OUTSTANDING PORTRAIT HEADS OF ROMAN LEGIONARIES.



PROBABLY A MEMBER OF THE ROMAN IMPERIAL FAMILY: AN ARISTOCRATIC PORTRAIT HEAD DATING FROM THE AUGUSTAN AGE, AMONG THE SCULPTURES ON THE FRIEZE AT APHRODISIAS.



A FAMOUS HOMERIC CHARACTER AS REPRESENTED ON THE FRIEZE AT APHRODISIAS: A HEAD IDENTIFIED AS PORTRAYING PARIS, THE TROJAN PRINCE WHOSE ABDUCTION OF HELEN CAUSED THE TROJAN WAR.



JUPITER CROWNED WITH A GARLAND OF OAK-LEAVES: A HEAD WHICH MAY BE COMPARED WITH THAT OF THE SAME GOD, IN PRUDIAN STYLE, SHOWN IN THE TOP ILLUSTRATION ON THE RIGHT.



A HEAD OF MEDUSA: THE GORGON (SLAIN BY PERSEUS) WHOSE LOCKS BECAME SERPENTS, AND WHOSE DREAD ASPECT CHANGED TO STONE ALL WHO LOOKED UPON HER FACE. (COMPARE THE OTHER "MEDUSA" HEAD SHOWN ON PAGE 1095.)

The above photographs illustrate the results of Professor Giulio Jacopi's excavations on the site of Aphrodisias (the ancient capital of Caria), in the south-western part of what is now Anatolia, under the rule of Turkey. In sending us the photographs, together with his descriptive article given on another page, Professor Jacopi, writing from the Turkish capital, Ankara (Angora), says: "It is one of the most important archaeological discoveries

made in recent years, and has already aroused enormous interest, not only in the world of archaeology but also in that of art, as witness the full-page article by his Excellency Ettore Romagnoli, the Italian Academician, in the 'Giornale d'Italia' of November 7." At an early stage of the excavations there was found a great marble structure, believed to have been the Agora of Aphrodisias. It was adorned with the longest sculptured frieze yet known

from the age of Augustus (63 B.C. to 14 A.D.) and Tiberius (42 B.C. to 37 A.D.), with a continuous series of carved heads representing divine, mythological, and human heads, numbering in all 140. This great work affords abundant material for studying Roman art in its finest period. The sculptures are in some respects comparable, Professor Jacopi considers, to the famous Ara Pacis of Augustus in Rome. In a detailed description of

ARCHEOLOGICAL MISSION IN ANATOLIA. (SEE HIS ARTICLE ON PAGE 1095.)

that work we read in "Classical Sculpture," by A. W. Lawrence: "The greatest sculptural monument of Augustus's reign, the *Ara Pacis Augustae*, by the Senate in 13 B.C. to celebrate the pacification of Gaul and Spain, and was dedicated four years later. It stood in the *Campus Martius*. The frieze of the *Ara Pacis* has often been compared with that of the Parthenon."



THE WORLD OF SCIENCE.

PURPOSE IN NATURE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I AM just now trying to find a satisfactory explanation of some puzzling aspects presented by the very conspicuous armature which so many different types of reptiles, living and fossil, display. By almost common consent, they are regarded as obvious developments serving the "purposes" of offence or defence. This, of course, is an easy explanation. Yet I venture to assert that it is in need of a more careful analysis. In the first place, I contend there is no "purpose" in Nature. Yet everywhere, in all our books on plant or animal life, whether scientific or popular, this misleading term is forced upon us on every page. It saves such a lot of trouble. This or that organ, or part of an organ, is said to serve such-and-such a "purpose." The heart serves for the "purpose" of circulating the blood; horns for the "purpose" of offence or defence; and so on. One might as well say that the whole body serves for the "purpose" of living! Let us think for a moment about this word. A cat watches at a hole, we say—and rightly—for the "purpose" of catching a mouse. The injunction: "Give him enough rope and he will hang himself" implies "purpose," which is a function of the brain, rendered more and more efficient by experience and use. In this sense only may we use the word "purpose," and only of the higher animals.

Let there be no mistake about it, every living body, from the simplest organism to man himself, has come by the form we find it in, to put the matter broadly, as the result of responses to external stimuli, associated with the pursuit of food; or, in other words, by use. Sweeping statements, I may be told, are rarely accurate: there are exceptions to every rule. Quite so. And these exceptions are always very much more than mere exceptions. All too commonly they are swept aside as of no importance; as false scents, so to speak. This, very emphatically, they are not. They may apparently have nothing to do with the subject in hand. But they should be regarded as precious starting-points demanding further and careful study.

The loose way of speaking of which I complain is at any rate partly responsible for our inability to interpret what we see in the special instances I have in mind—the precise meaning of the many forms of armature which we find in the various types of animals, from the fishes upwards.

I can cite no more than a few of such forms of armature, and begin with the enormous horns and bony neck-frills of so

extinction. The tissues of the body having become no longer responsive to stimuli, this surplus of energy, beyond that of daily needs, expended itself in extravagances of "ornament" rather than as weapons. We find other

of protection against its enemies. But no facts were given in support of this assertion. Here is another case of the theory being made to fit the facts, for it lives on dry, sun-scorched sandy plains, and feeds on ants and other insects.

What seems, however, to be the real explanation of this excessively thorny body is that these spines serve to collect whatever moisture there may be in the surrounding air. This interpretation is due to a discovery made by Dr. Willey some years ago. He happened to put a captive specimen into a dish of water, when, to his astonishment, the water was sucked-up by the spines as if by blotting-paper! I may be told that here we have an example of "Natural Selection," those individuals with the largest and most numerous spines surviving in the "struggle for existence" in such arid country. This may be so; but it is to be remembered that a parallel case is found in the so-called "horned toad" (*Phrynosoma*), which has a similar armature of spines, though less intensively developed. This creature, one of the iguana tribe, is found in California, and also in sandy areas, where it lives, half-buried, in the broiling sun. But it has been found that, with captive specimens, moisture is essential to their well-being, and since they do not seem to drink, this moisture is, as in the moloch-lizard, absorbed by the spines. They capture small insects by a flick of the tongue, hence, probably, the name "horned-toad."

We seem to have the incipient stages of the development of water-absorbing, or "hygroscopic," spines in the two lizards now to be mentioned, the haunts of both being in sun-scorched areas. In the starred-lizard (Fig. 3), the spines on the body are little more than pointed tubercles, larger, and more spine-like, on the tail. It is common in Egypt and Asia Minor. The second species is the girdled-lizard (*Zonurus*), remarkable for the fact that its scales cover bony scutes. Long spines project from the back of the head, but those of the body are smaller; on the tail, however, they are conspicuously large. This is a South African species, and lives, be it noted, in dry and rocky localities—hence the conspicuous spines. May we not, then, in conclusion, regard the excessive development of spines, in all these cases, as a response to life in arid country, and not as so many instances of an armature developed by "Natural Selection" to secure immunity from attack?



I. DEPENDING ON THE "HYGROSCOPIC" QUALITIES OF ITS SPINES FOR WHAT WATER IT NEEDS: THE MOLOCH-LIZARD, OR "THORNY-DEVIL," OF AUSTRALIA.

Photograph by D. Salk-Smith.

such "extravagances" in the "train" of the peacock, or the enormous wings of the argus-pheasant.

In like manner, it would seem, the spines of the porcupine and the hedgehog, and of the echidna, must be regarded not as an armature developed for "protective purposes," but as the outcome of an inherent tendency to transform hairs into spines which, incidentally, have become effective weapons of de-

fence against predatory animals. We have evidence for this "incipient tendency" to develop spines from hairs, for we can find all gradations in the transformation in the various species of spiny-mice, as in the genus *Acomys*. Be it noted that these three animals belong to three widely different groups—the insectivora, the rodents, and the monotremes—the lowest of the mammals. In not one of these is there any evidence that they are in greater need of protection than the unarmoured members of their tribe.

And now let me pass to the three lizards shown in the adjoining photographs. The first of these is the fearsome-looking moloch-lizard, or "thorny devil" of the Australian settlers. A more formidable armature of spines than that of this creature it would be difficult to imagine, and I have seen it asserted that it is for the "purpose"



2. FOUND IN CERTAIN DRY AND ROCKY LOCALITIES IN SOUTH AFRICA AND REMARKABLE FOR THE FACT THAT ITS SPINES ARE SET UPON BONY PLATES: THE GREAT GIRDLED-LIZARD (*ZONURUS GIGANTEUS*).

Reproduced by Courtesy of the Trustees of the British Museum (Natural History).

many of the extinct giant reptiles known as the dinosaurs. These are commonly cited as "weapons," for offensive or defensive "purposes." But is this interpretation justified? The reptiles of the present day are not very sanguinary creatures, and we have no evidence that they were so in the past. There are some species of chameleons to-day which bear long horns on the snout, but we have no records of fierce battles fought between rivals. Some of the extinct mammals, again, like the titanotheres, bore as many as three pairs of great horns on the head. These may, on occasions, have been used as lethal weapons. But even so, only the front pair could have come into service. What use, then, could they have had for the two pairs behind them? Sir Arthur Smith Woodward, than whom, on the subject of extinct animals, we have no greater authority, has suggested that such armature is rather to be regarded as extravagances of growth, marking the final "flare-up" of life which preceded



3. FOUND ALSO IN ASIA MINOR AND SOME OF THE GRECIAN ISLANDS AND ATTAINING TO A LENGTH OF FIFTEEN INCHES: THE STARRED-LIZARD (*AGAMA STELLIO*) OF EGYPT, ANOTHER SPECIES OF WHICH LIVES IN THE DESERTS AND STEPPES OF TURKESTAN AND IS EVEN MORE SPINY.—[Photograph by D. Salk-Smith.]

ARABIA'S PRINCELY GIFT TO KING GEORGE: "DRINKERS OF THE AIR."



THE pure Arab is regarded as the symbol of all that is noblest among horses. No other breed can match its beautiful proportions, its head full of character and intelligence, its broad forehead and prominent eyes and nostrils, its clean limbs and its graceful plume-like tail. It does not seem to be a particularly ancient breed, but is, rather, the product of generations of cunning and patience in the studs of the East, which succeeded in developing an animal that had remarkable strength and stamina for its weight. Its speed has often been the subject of fables. In this respect it is said that an Arab will not bear comparison with a thoroughbred or an American trotter. But it is a fact that the foundation of the English thoroughbred was, in turn, formed by three Oriental horses, the Byerly Turk, the Darley Arabian, and the Godolphin Barb. The Amir Saud's present of Arab horses for King George VI. will thus be regarded in this country not only as a gift worthy of its princely giver, but as a peculiarly appropriate one.

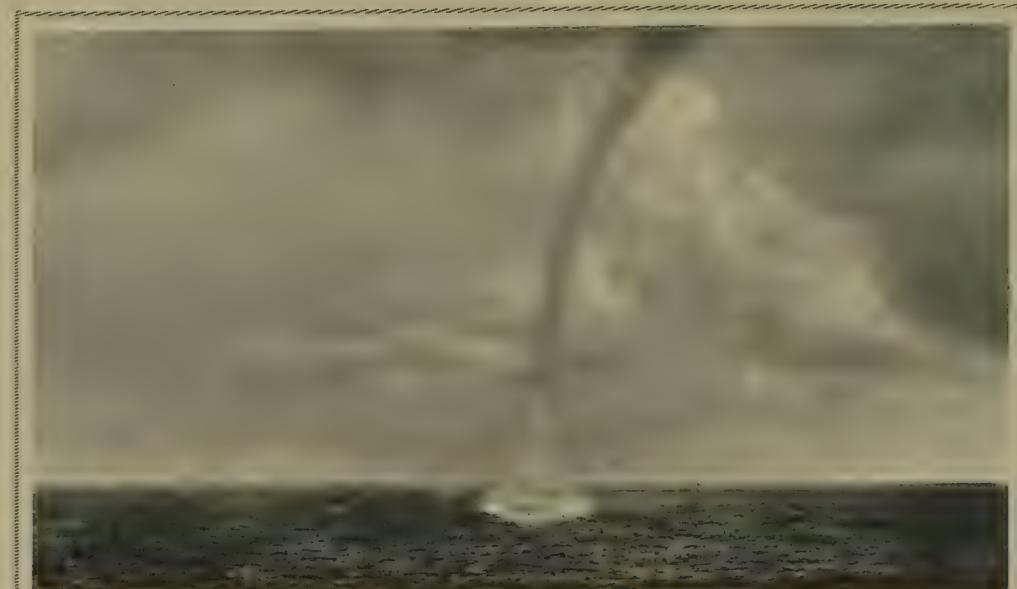


ARAB HORSES THAT ARE BEING PRESENTED TO THE KING BY THE AMIR SAUD, WHO REPRESENTED HIS FATHER, THE EMIR SAUD, AT THE CORONATION: THE MAGNIFICENT PURE-BRED ANIMALS AT PORT SAID FOR TRANSPORTATION TO ENGLAND.

VAGARIES OF THE WATERSPOUT—ONCE REGARDED AS A SEA-DRAGON,
AND LATER BELIEVED TO BE DISPERSIBLE BY GUN-FIRE.



"WATERSPOUTS ARE NOT PECULIAR TO THE OCEAN": AN IMPRESSIVE EXAMPLE ON LAKE ZUG, IN SWITZERLAND—A PHOTOGRAPH BY SCHWEIZ METEROROLOGISCHE ZENTRAL-ANSTALT.



A CURIOUS FORMATION WITH A STRIPED COLUMN AND TENUOUS BASE: A WATERSPOUT ON THE SOUTH ATLANTIC—A NORTH GERMAN LLOYD PHOTOGRAPH TAKEN FROM THE S.S. "SIERRA MORENA."



"WATERSPOUTS TEND TO BE GREGARIOUS": AN EXAMPLE SEEN OFF BAYOU GRANDE, FLORIDA, WITH ANOTHER FORMING IN THE DISTANCE (ON LEFT)—AN OFFICIAL UNITED STATES NAVY PHOTOGRAPH.



"MANY FINE EXAMPLES HAVE BEEN SEEN OVER LAKES AND RIVERS": A WATERSPOUT ON JACKFISH LAKE, SASKATCHEWAN—A U.S. WEATHER BUREAU PHOTOGRAPH, TAKEN BY THOMAS NUNNS.



AN EXAMPLE FROM CHINA: A BIG WATERSPOUT AT THE MOUTH OF THE YANGTSE-KIANG, PHOTOGRAPHED FROM THE U.S.S. "PITTSBURGH."



AN EXAMPLE FROM JAPAN: A VOLCANIC WATERSPOUT ON WATERS HEATED BY LAVA Erupted FROM MOUNT SAKURAJIMA—PHOTOGRAPHED BY F. A. PERRET.



A WASTE OF POWDER AND SHOT: THE FUTILE OLD CUSTOM OF FIRING CANNON AT WATERSPOUTS—FROM FONVIEILLE'S "ÉCLAIRS ET TONNERRE."

It is interesting to compare the recent waterspout, illustrated on the opposite page, with these examples, which were described in "Nature Magazine" by Mr. C. F. Talman, of the U.S. Department of Agriculture Weather Bureau. Waterspouts were once regarded as dragons. "From this superstitious belief," we read, "arose the custom of firing guns and cannons at waterspouts. Nowadays the sailor does not, of course, believe that he is shooting at a living animal, but that the vibration suffices to break up the column. A waterspout is a powerful whirlwind, and the sailor can no more break it up with sound-waves that he can raise a breeze by

scratching the mast.... There are certain differences between waterspouts and tornadoes. Both are local whirls in the atmosphere. The tornado cloud that dangles to the ground is seldom mistaken for anything else, but probably many people think that the corresponding cloud of the waterspout is an actual stream of water connecting sea and sky. Though the column consists mainly of cloud—sometimes so thin that distant objects can be plainly seen through it—the water at its base is whipped into a violent turmoil by the whirling air. In some big spouts water has been swept to a height of several hundred feet."

LUCKILY FOR AIRCRAFT, RARE AT NIGHT: WATERSPOUTS—A FINE EXAMPLE.



SHOWING THE WATER AT ITS BASE "WHIPPED INTO A VIOLENT TURMOIL BY THE WHIRLING AIR": A GREAT WATERSPOUT, OF THE LOFTY AND SLENDER TYPE, SEEN ON NOVEMBER 9 OFF THE SYRIAN COAST NEAR BEIRUT.

In the article on waterspouts quoted on the opposite page, the author says: "The heights of spouts range from a few feet up to a mile or so. The diameters are equally various.... The speeds at which waterspouts rotate probably do not vie with the 400 or 500 miles an hour ascribed to some tornadoes, but they are high enough to constitute a real danger to vessels. Several sailing-vessels have been partially or completely dismasted by waterspouts and some have been capsized. The danger

to aircraft is, of course, still greater. Fortunately waterspouts rarely occur during the hours of darkness, so that the aviator can give them a wide berth.... Few spouts last as long as an hour. Some form and disappear within a couple of minutes. The columns may be vertical or inclined, straight or crooked. Cases have been reported in which, through an effect of perspective, the column appeared to tie itself in a knot, an appearance also sometimes reported of tornadoes."

THE ORIGINAL ORRERY RESTORED:

AN EARLY 18TH-CENTURY MECHANICAL MODEL OF THE SOLAR SYSTEM.

By LIEUT.-COMMANDER R. T. GOULD, R.N. (Retd.).

If you ask a friend, as I did recently, "What is an orrery?" you will probably be told—as I was—"Oh, you know—places like that one in Knightsbridge, where they're always having fashionable weddings." Actually, an orrery is a mechanical model of the solar system; and during the eighteenth and early nineteenth centuries a good many were made, although few people nowadays know what the word means, and fewer still have ever seen one of the surviving specimens. An older name for them is "planetarium"—not to be confused, of course, with the wonderful Zeiss type of planetarium introduced a few years ago, in which images of the heavenly bodies are thrown, by a central lantern, upon the surface of a darkened dome. The pre-war planetaria are all



SHOWING PART OF THE "CHINESE" DECORATION ON THE DRUM AND ONE OF THE THREE RUBBER FEET, BOLTED ON A WOODEN SUB-FRAME, WHICH NOW TAKE THE WHOLE WEIGHT OF THE MECHANISM: A SIDE-VIEW OF THE ORIGINAL ORRERY.

of the "orrery" type—and some of them long antedate the introduction (in 1716) of that term.

For example, it is on record that "a celestial sphere, with many fixed and moveable circles," was made by one Yu-Chi in the reign of the Emperor Hoang-ti, about B.C. 2697. Archimedes, Posidenus (B.C. 80), and Chromatius, Governor of Rome in the third century A.D., are credited with similar machines. So is Richard of Wallingford, Abbot of St. Albans from 1326 to 1335; and the first great Strasbourg clock, begun in 1352, embodied—like its rival, Giovanni Dondi's clock of 1364—a form of planetarium. Some celebrated astronomers of the seventeenth century, such as Huygens and Roemer, also produced machines of the kind. But the greatest single step in their evolution was taken by George Graham, who devised, in 1715, a "planetary machine" of novel and striking type, whose design has formed the basis of practically all later efforts.

Graham (1673-1751) was then at the outset of his career. He had just succeeded to the business of his uncle, the famous Thomas Tompion, and was to rise within a few years to Fellowship of the Royal Society and unquestioned pre-eminence among London's leading clock- and watch-makers. He is best remembered to-day as the inventor of the cylinder escapement for watches and the mercurial pendulum for precision clocks; also as the maker of many fine astronomical instruments, including the famous zenith-sector with which James Bradley, afterwards Astronomer Royal, discovered the Aberration of Light in 1728.

Graham intended his new "planetary machine" for Prince Eugene of Savoy, Marlborough's brilliant ally at Blenheim, Oudenarde, and Malplaquet; but before shipment, the machine underwent a prolonged and careful examination by John Rowley, a well-known London instrument-maker. Rowley made, in 1716, a close copy of Graham's original; and this passed into the possession of Charles Boyle, fourth Earl of Orrery. At the suggestion of Sir Richard Steele—then in his zenith as essayist, journalist, wit, and man-about-town—the name "Orrery" was given, "out of compliment to its noble patron," to this and all similar machines. Rowley's copy, the original "orrery," has been preserved in the family

of Orrery ever since; and in June of this year, the present holder of the title—Admiral the Earl of Cork and Orrery, Commander-in-Chief at Portsmouth—entrusted it to me for overhaul; of which, having been in storage for many years, it stood in considerable need. The accompanying photographs show the machine as it is to-day.

The mechanism, which is hand-operated (later orreries generally embodied a driving-clock), is contained in a cylindrical wooden drum about a foot high and two feet six inches in diameter. The flat wooden top of this drum rotates, and carries with it two glass-topped brass domes—a smaller central one covering the model Sun (a brass ball about three inches diameter), and a larger one, at the edge, roofing over the Earth (an engraved ivory globe) and its accompanying Moon (a small brass sphere, painted half-black and half-white). Twelve wooden pillars set in the rim of the drum carry a large brass ring, which represents the plane of the Ecliptic, and on

which are engraved the signs of the Zodiac and the names of the months. Its surface is also divided into days, the divisions being provided with diagonal scales to facilitate their being read to small portions of a day. The revolving top of the drum carries a pointer which moves over the surface of the Ecliptic Ring, and indicates the place of the Sun in the heavens and the day of the month.

The drum-top bears an ornamental pattern of small white stars on a blue ground, while the sides are elaborately decorated with figures of birds and flowers in the "Chinese" style of English eighteenth-century ornament, this being carried out in gold upon black.

On turning the handle—one turn corresponds to the passing of one day—the following motions occur: the Sun, whose axis is correctly inclined to the Ecliptic (about 7° inclination, longitude of ascending node 72°), makes one revolution in its true (equatorial) period—about 27½ days. The Earth exhibits its daily rotation, and keeps its axis uniformly inclined at 23½° to the Ecliptic as it travels round the Sun, the North Pole of that axis being nearest to the Sun at midsummer and furthest from it at midwinter. The Moon travels around her orbit in one lunar month, keeping meanwhile her illuminated (white) face towards the Sun and her dark side away from it. The ring indicating her orbit is correctly inclined to the plane of the Ecliptic, and can be set by hand so that its nodes (the points at which its plane intersects that of the Ecliptic) are in any required celestial longitude. Once this is correctly set, the mechanism automatically provides for the correct retrogression of these nodes, at the rate of a complete circuit of the Ecliptic in eighteen years seven months.

The mechanism of the orrery consists, broadly speaking, of a brass radial frame, driven round a fixed central stalk by means of a worm and worm-wheel, and carrying several trains of wheelwork (some of them epicyclic) by means of which the relative

motions of the three bodies are reproduced to a considerable degree of accuracy. The calculation of the correct numbers of teeth in the wheelwork must have been very far from simple—a fact which was brought home to me during the overhaul in an amusing but rather irritating way. Pasted on to the under-side of the radial frame I found a faded paper label, on which was written: "Repaired, cleaned, and an error in the wheelwork corrected by W. Lovell, April 1876." Unable to credit that W. Lovell—whoever he might have been—knew more about wheelwork than George Graham, I hunted for his "correction," and found that he had replaced the original wheel at the foot of the tubular pillar carrying the Moon by one of his own make, having 56 teeth and bearing the initials "W. L." And on reassembling and testing the mechanism, I discovered that his label itself required correction—it should have read: "... and an error in the wheelwork introduced by W. Lovell, 1876."

Setting the Moon with its white half exactly facing the Sun, I began turning the handle; and I soon discovered that as the Moon moved along her orbit round the Earth she did not rotate at all—thus alternately presenting, in the course of a year, her white and black sides to the Sun. Actually, of course, she ought to make one rotation on her axis in the same period as she made one circuit around the Earth. Lovell's "correction" had resulted in making her keep her illuminated face uniformly pointing not to the model Sun about a foot away, but to the real one, distant some 93 million miles! And as he had thrown away the original wheel, I had to determine how many teeth it must have possessed.

After several hours of fruitless calculation, I abandoned the theoretical method (computation by continued fractions) as too complicated, and proceeded by trial and error. I cut experimental wheels of 57, 58, 59, 60, and 61 teeth, and tried each in turn. The 59-tooth wheel was obviously the nearest, having a residual error of about 1 turn in 16 years—the error of Lovell's wheel was 1 turn in 13 months! And after some trouble—a wheel with a prime number of teeth is never very easy to cut—a new 59-tooth wheel of correct pitch was made and permanently fitted. Apart from this, no actual replacements were required, but there was much cleaning and safeguarding to be done. The drum proved to be full of dust and cobwebs, its sides had split vertically in several places, and some portions were badly worm-eaten. The revolving top, a single thin piece of unstiffened wood, had warped in all directions. The metal-work throughout was extensively tarnished and in places corroded; and the mechanism was practically glued together with dried oil.

After preliminary cleaning I filled the cracks in the drum, re-blacked the background of the gold figures, enamelled the interior white, and bolted on a wooden sub-frame, with three rubber feet, to take the whole weight of the mechanism. The revolving top was re-flattened and stiffened by battens, as well as



A VIEW OF THE DOMES, PILLARS AND "CHINESE" DECORATION AND THE TOP OF THE "EARTH" GLOBE, JUST VISIBLE ABOVE THE RIM OF ITS DOME: ANOTHER ASPECT OF THE ORRERY, WITH (ON THE EXTREME RIGHT) ONE OF THE TWO HANDLES PROVIDED FOR CARRYING THE MACHINE.

being screwed down to a circular disc of tinplate running on an edging of velvet tacked down to the rim of the drum. Its surface was then re-enamelled, and the pattern of stars (previously traced off) laid down on the new surface. A gland was fitted around the driving-shaft at the point where this emerged from the drum. The result of all this work was to render the drum almost dust-tight.

Continued on page 1126.



BEARING AN INSCRIPTION, ADDED AT SOME LATER DATE, GIVING, INCORRECTLY, THE YEAR OF GRAHAM'S INVENTION AS 1700; AND SHOWING (BELOW AND TO THE RIGHT OF IT) THE HOLE FOR A DETACHABLE HANDLE BY WHICH THE MECHANISM IS OPERATED AND THE DECORATION OF FLOWERS AND BIRDS IN GOLD ON A BLACK GROUND: A SIDE VIEW OF THE ORRERY WITH THE POINTER, WHICH INDICATES, ON A LARGE BRASS "ECLIPTIC RING," THE DAY OF THE YEAR AND THE SUN'S APPARENT PLACE IN THE ZODIAC, DIAMETRICALLY OPPOSITE TO THE LARGE DOME COVERING THE EARTH AND MOON.

IN the eighteenth and early nineteenth centuries, the orrery — a mechanical model of the solar system — was a fairly popular object, but not many specimens have survived. There is one in the Royal United Services Institution, and others are in the Science Museum. The orrery here illustrated is the original machine. Its name was derived in this way. The earliest of all such devices was made by George Graham, the leading London clock-maker of his day, for Prince Eugene of Savoy. Before being sent to him, it was seen and copied, in 1716, by John Rowley, a maker of mathematical instruments, who gave (or sold) his copy to Charles, fourth Earl of Orrery, in the hands of whose family it still is. Steele, giving the new invention a "write-up," suggested that it should be styled an "Orrery," in compliment to its noble patron, and so it has been called ever since. It is two feet six inches in diameter, and about one foot high. The wooden drum is decorated with figures of birds and flowers in gold, with touches of red, on a black ground. Above the drum are twelve gilt pillars supporting the big brass

"Ecliptic Ring."



A VIEW OF THE TOP OF THE ORRERY: THE WHOLE STAR-DOTTED SURFACE REVOLVES, CARRYING WITH IT THE LARGE DOME AND THE POINTER — THE ECLIPTIC RING IS A FIXTURE.

THE ORIGINAL ORRERY: AN ASTRONOMICAL INSTRUMENT FAIRLY COMMON IN THE 18TH CENTURY.

REPRODUCED BY COURTESY OF ADMIRAL THE EARL OF CORK AND ORRERY, G.C.B., G.C.V.O.



BEARING A REPRESENTATION OF ST. THOMAS À BECKET—A SUBJECT RARE IN ENGLISH ART: A FINE PANEL OF 14TH-CENTURY ENGLISH NEEDLEWORK.

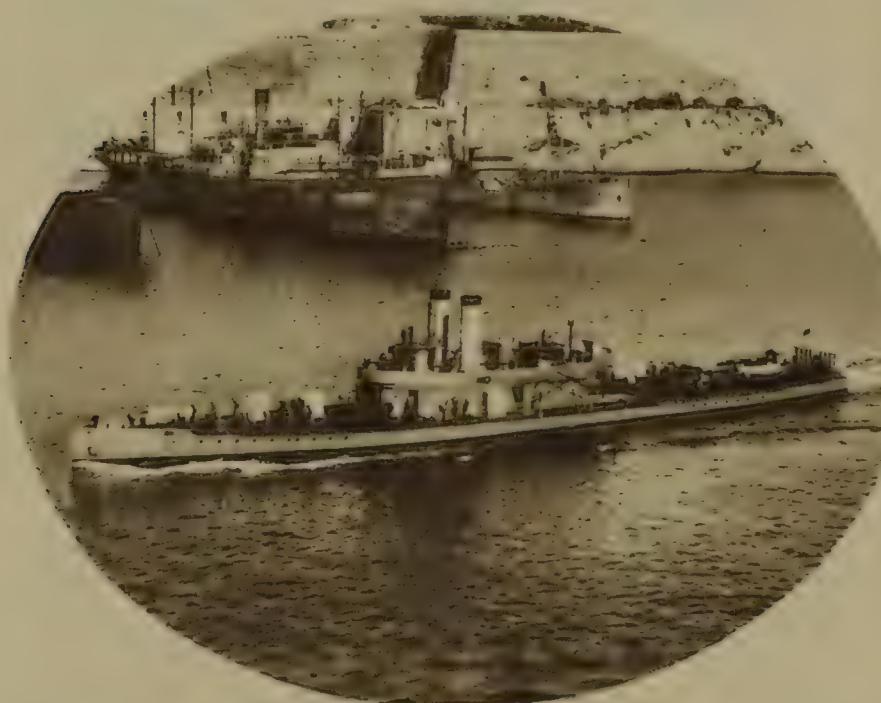
This very fine panel of fourteenth-century English needlework is one of two recently acquired by Sir Frederick Richmond, Bt., for his notable collection. It shows St. Thomas à Becket, who had fled to Sens from England in 1163, being received by the Pope. The Archbishop, who had wished to resign his office, is kneeling to receive back his ring. A note giving fuller details will be found on a later page in this issue.

REPRODUCED BY COURTESY OF SIR FREDERICK RICHMOND, Bt.

BRITISH WARSHIPS BOMBED BY JAPANESE AIRCRAFT.



H.M.S. "SCARAB": ONE OF THE 625-TON RIVER GUNBOATS THAT FIRED ON JAPANESE AIRCRAFT AFTER THEY HAD BOMBED BRITISH MERCHANT SHIPS IN COMPANY WITH THE GUNBOATS ON THE YANGTZE BETWEEN NANKING AND WUHU.



H.M.S. "LADYBIRD": A BRITISH RIVER GUNBOAT IN WHICH ONE MAN WAS KILLED AND SEVERAL OTHERS (INCLUDING THE FLAG CAPTAIN) WERE WOUNDED BY FIRE FROM JAPANESE FIELD-GUNS AT WUHU, ON THE YANGTZE.



H.M.S. "CRICKET": A RIVER GUNBOAT THAT WAS WITH THE "SCARAB," PROTECTING BRITISH MERCHANT SHIPS NEAR NANKING, AND LIKEWISE OPENED FIRE ON THE JAPANESE AIRCRAFT WHICH HAD ATTACKED THEM THREE TIMES.

In his statement on December 13 in the House of Commons (quoted on our front page concerning the river gunboat H.M.S. "Bee"), in reply to a question regarding the action of Japanese forces in firing upon British warships on December 12, the Foreign Secretary said: "I regret to say that several attacks were made yesterday by Japanese forces on foreign shipping, including His Majesty's ships, on the Yangtze River. A concentration of British merchant shipping with His Majesty's ships 'Cricket' and 'Scarab' in company at a spot between Nanking and Wuhu were attacked with bombs three times, but fortunately without a hit being registered. His Majesty's ships opened fire in return with no reported result. At Wuhu further incidents took place. His Majesty's ship 'Ladybird,' while proceeding to join a British tug which had been attacked by machine-gun fire, was fired on by a field-gun battery. Four direct hits were sustained by His Majesty's ship 'Ladybird,' and I deeply regret to have to report that one naval rating was killed. There were in addition several casualties, including the Flag Captain. The same battery had been firing at merchant ships and at least one British merchant ship was hit." Shortly afterwards (as mentioned on our front page) H.M.S. "Bee" arrived, and was fired upon, without effect. The senior British naval officer then went ashore and protested strongly to the Japanese military commander. The latter stated in reply that the firing on the warships was a mistake, but that he had orders to fire at every ship on the river.

ITALY LEAVES THE LEAGUE OF NATIONS.

Italy's long-anticipated decision to leave the League of Nations was made public on December 11 after a meeting of the Fascist Grand Council and a telegram announcing the fact was immediately sent to the Secretary-General. It is expected that Italy will fulfil her contractual obligations, which stipulate for two years' notice. Signor Mussolini's speech, which was broadcast throughout the country and also delivered to a vast crowd in the Piazza Venezia, was somewhat marred in the beginning by an unfortunate accident to the microphone. A preliminary announcement was made by Signor Starace, Secretary of the Fascist Party, who, on leaving the balcony, stumbled over a wire, and thus disconnected not only the loud-speakers in the square, but also the broadcasting circuit! This was not noticed at the time and the crowd heard nothing of the opening sentences of Signor Mussolini's speech and had to be content to watch his familiar gestures. When the fault was remedied, there followed a speech, lasting some twelve minutes, in which the Duce attacked the League as a "tottering temple." From time to time, the crowd interrupted with cheers for the speaker and hisses for the League.



ITALY LEAVES THE LEAGUE OF NATIONS—NOT UNEXPECTEDLY: SIGNOR MUSSOLINI PRESIDING OVER THE FASCIST GRAND COUNCIL WHICH MET IN ROME TO MAKE THE DECISION WHICH WAS ANNOUNCED TO EXPECTANT CROWDS.



ANNOUNCING THE GRAND COUNCIL'S DECISION FROM A BALCONY OF THE PALAZZO VENEZIA: SIGNOR MUSSOLINI DELIVERING HIS ATTACK ON THE LEAGUE AFTER AN ACCIDENT WHICH DISCONNECTED THE MICROPHONE FROM THE LOUD-SPEAKERS.



LISTENING TO A SPEECH WHICH THEY INTERRUPTED WITH CHEERS FOR THE DUCE AND HISSES FOR THE LEAGUE: A SECTION OF THE VAST CROWD WHICH STOOD IN POURING RAIN IN THE PIAZZA VENEZIA.

PERSONALITIES OF THE WEEK:
PEOPLE IN THE PUBLIC EYE.

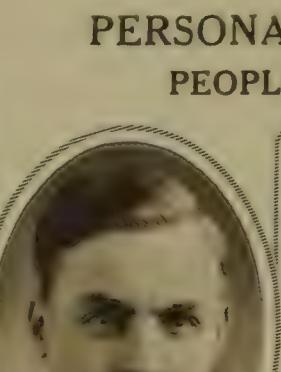
DR. H. G. BULLEN.
Assistant Bishop in Egypt and the Sudan. Was killed when the aeroplane in which he was travelling crashed at Pap, near Bor, in the White Nile Valley, on December 7; aged forty-one. Was secretary to the Northern Nigeria Mission, 1929-35.



LT.-COM. J. J. HUGHES.
Was in command of the United States gunboat "Panay," which was bombed and sunk in the Yangtze River at Hohsien, near Nanking, by Japanese aircraft on December 12. Was one of the fifteen wounded in the attack.



REAR-ADM. R. V. HOLT.
To succeed Rear-Admiral L. G. Crabbe as Senior Naval Officer on the Yangtze. Commanded the gunboat "Bee," which left Wuhu to search for survivors of the American gunboat "Panay" in spite of a Japanese "stand-still" order to shipping.



T. N. LONERGAN, S.B.A.
Killed when a Japanese battery fired at the British gunboat "Ladybird" at point-blank range off Wuhu Wharf, in the Yangtze River, on December 12. Aged twenty-three. Joined the Navy three years ago and was serving as sick-berth attendant.



CAPT. G. E. M. O'DONNELL.
Injured when the gunboat "Ladybird" was shelled by a Japanese battery off Wuhu, sixty miles from Nanking up the Yangtze River. Was recently appointed flag captain to Rear-Admiral Lewis G. E. Crabbe, Senior Naval Officer on the Yangtze.



MR. LADDIE CLIFF.
Comedian, manager, and producer, whose long association with Mr. Stanley Lupino had lasted for over 2000 performances. Died December 8; aged forty-six. Made his first stage appearance at the age of six, and was one of the leaders of the Co-Optimists.



BRITISH SOLDIERS AND DIPLOMATS AT SHANGHAI; WITH MR. HOWE, THE CHARGÉ D'AFFAIRES, AND GEN. TELFER-SMOLLETT ON THE LEFT. The members of the group seen here are (l. to r.) Mr. R. G. Howe, Major-General Telfer-Smollett, Mr. A. D. Blackburn; Lt. A. Gardiner, A.D.C. to General Smollett; and Mr. A. H. George. Mr. Howe, the Chargé d'Affaires, it will be recalled, recently travelled from Hankow to Hongkong en route for Shanghai, with the British Embassy staff.



THE DANISH ROYAL VISIT TO ENGLAND: KING CHRISTIAN AND QUEEN ALEXANDRINE WELCOMED AT LIVERPOOL STREET STATION ON THEIR ARRIVAL IN LONDON.

King Christian of Denmark and Queen Alexandrine arrived in London on December 10 on a private visit of some ten or twelve days. They took luncheon with the King and Queen at Buckingham Palace on December 13. In the evening they saw "French Without Tears," at the Criterion Theatre. On the same day King Christian also visited the Tower of London. Much of their stay was taken up with Christmas shopping.



CHESS CHAMPION OF THE WORLD FOR THE SECOND TIME: DR. A. ALEKHINE, WHO BEAT DR. M. EUWE.

Dr. A. Alekhine, who was Chess Champion of the World from 1927 until 1935, recently played Dr. M. Euwe at Amsterdam for the title. The twenty-sixth and twenty-seventh games in the match were drawn in thirty and twenty-eight moves respectively. The match, however, had already been won by Dr. Alekhine in the twenty-fifth game.



KILLED WHILE HUNTING WITH THE WHADDON CHASE AT STONY STRATFORD: MR. PERCIVAL D. GRIFFITHS.

Had been a member of the hunt for many years. On December 11, while taking a fence, his horse slipped on landing and threw him on his head, killing him instantly. Mr. Griffiths, who was seventy-five, was a member of the firm of chartered accountants, Deloite, Plender, Griffiths and Co., and was also noted as a most discriminating collector of antiques.



"GREY OWL."
Famous as the "friend of the beaver people." Showed a film of Red Indian life to the King and Queen and the little Princesses at Buckingham Palace on December 10. His works include "The Beaver People" (serialised by us in 1934) and "Tales of an Empty Cabin."—[Photograph by Harlip.]



THE ABUNA ABRAHAM.
Made Patriarch of the Coptic Church of Abyssinia by the Italian authorities. After the ceremony at the Coptic Cathedral in Addis Ababa, the Abuna and other newly created bishops were taken in procession through the capital, the streets being guarded by troops with machine-guns.



MR. JOSEPH P. KENNEDY.
As we go to press, it is credibly reported that Mr. J. P. Kennedy will succeed Mr. Bingham as U.S. Ambassador in London. Mr. Kennedy is a prominent business man who was chairman of the Stock Exchange Regulatory Commission.



PROFESSOR ARTHUR HUTCHINSON.
Formerly Professor of Mineralogy, Cambridge, and later Master of Pembroke College. Died December 12; aged seventy-one. Carried out important researches on gas-masks during the war. President, the Mineralogical Society, 1921-24.

THE LEADER OF HIS MAJESTY'S OPPOSITION VISITS REPUBLICAN SPAIN:
MR. ATTLEE IN MADRID, WITH TWO OTHER BRITISH LABOUR MEMBERS.



BRITISH LABOUR LEADERS IN THE MADRID FRONT-LINE TRENCHES: MR. ATTLEE (WITH PIPE IN MOUTH) AND HIS COLLEAGUES CHATTING WITH SPANISH GOVERNMENT SOLDIERS.

GIVING THE MARXIST "CLENCHED FIST" SALUTE: (L. TO R.) MR. ATTLEE, GENERAL MIAJA, SEÑOR GINER DE LOS RIOS, AND MR. NOEL-BAKER, WITH MISS WILKINSON, M.P., PARTLY SEEN IN THE FOREGROUND.

AT A TYPICAL EXAMPLE OF HAVOC CAUSED BY NATIONALIST BOMBARDMENT: MR. ATTLEE (SECOND FROM LEFT) AND MISS ELLEN WILKINSON, M.P., INSPECTING A WRECKED BUILDING.



MEETING THE YOUNGEST MEMBERS OF THE SPANISH GOVERNMENT ARMY: MR. ATTLEE, MISS WILKINSON, AND MR. NOEL-BAKER WITH A DRUMMER BOY, AUGUSTIN GONZALEZ, AGED FIFTEEN, AND A BUGLER, MIGUEL PRADO, AGED SIXTEEN.



WITH A LARGE BANNER (IN THE UPPER BACKGROUND) INSCRIBED "ATTLEE, TELL YOUR PEOPLE THAT THE POPULAR FRONT WILL WIN": A MADRID DEMONSTRATION WITNESSED BY THE LEADER OF THE OPPOSITION.



THE LEADER OF THE OPPOSITION IN THE HOUSE OF COMMONS WITH THE COMMANDER OF THE SPANISH GOVERNMENT FORCES AT MADRID: MR. C. R. ATTLEE, M.P., IN CONVERSATION WITH GENERAL JOSÉ MIAJA.

Mr. C. R. Attlee, M.P., Leader of the Opposition, reached Barcelona on December 3, with Miss Ellen Wilkinson, M.P., and Mr. Noel-Baker, M.P. Later they spent two strenuous days at Madrid, filled with all sorts of visits and official functions. In the Arguelles quarter they saw the damage caused by air raids, shelling and fire. Once they had to give the Marxist clenched-fist salute while "God Save the King" was being played. Proceeding then to Valencia, they travelled to Barcelona by air, on December 7, on their way to London, where they arrived on the 10th. Meantime, Mr. Liddall, M.P. for Lincoln, supported by thirteen other Conservative

M.P.s, had tabled a motion charging Mr. Attlee with "breach of faith" in respect of his undertaking, before he left for Spain, "not to take part in any activities liable to be interpreted as inconsistent with his Majesty's Government's policy of non-intervention." On December 13 Mr. Attlee replied by a personal statement in the House, claiming freedom to express his views on the Spanish question, and repudiating the suggestion that he had broken any pledge. The undertaking, he declared, referred to positive action such as importing war materials or joining in hostilities. Mr. Liddall withdrew his motion.

CHINA'S CAPITAL REPORTED TO HAVE FALLEN ON DECEMBER 13: NANKING AS IT WOULD APPEAR TO A JAPANESE BOMBER.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



SHOWING THE GATES AND IMPORTANT BUILDINGS OF NANKING, CHINA'S CAPITAL, "CITY OF GLORY AND RUIN" IN ITS LONG HISTORY, DURING WHICH IT

BEFORE ITS DESTRUCTION BY ARTILLERY, BOMBING, AND FIRE DURING ITS DETERMINED RESISTANCE—ANOTHER STAGE

IT HAS BEEN DEVASTATED SEVERAL TIMES.

On December 13, it was reported that Japanese troops had occupied Nanking, and a statement circulating in Japanese quarters announced: "We were in complete control of Nanking at sunset." Features of the Japanese attack on Nanking were the use of both naval and military aircraft to bomb the walls and gates of the city and the almost continuous aerial attacks on Chinese troop concentrations and defensive positions. The attacks were not challenged in the air and the raiders were only subjected to rather ineffective anti-aircraft fire. Our drawing shows how the capital would appear to a

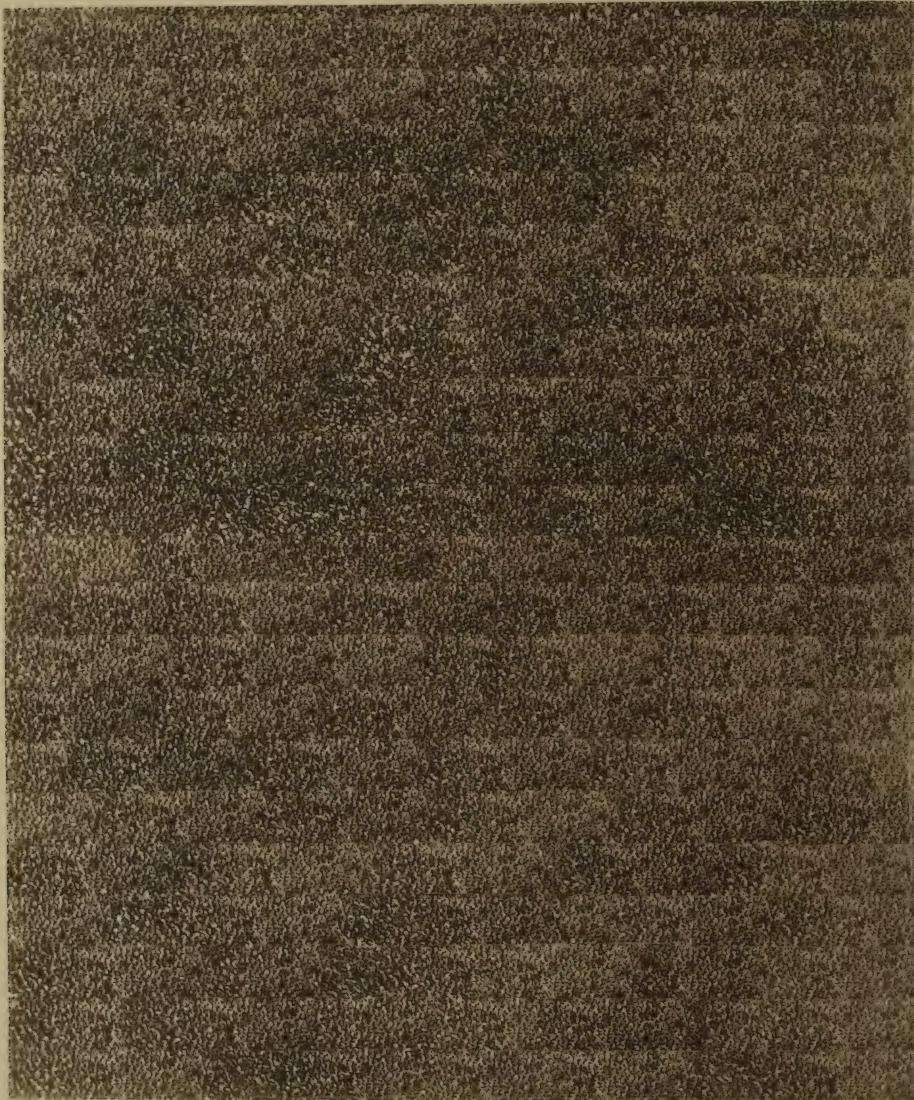
Japanese airman beginning a raid from the south-west. In the left background is the Yangtze River, which has been boom'd by the Chinese; and, on the right, can be seen the Kuang Hua and Ching Hua Gates, which the Japanese forces were reported to have captured on December 12. Purple Mountain, on which is situated the Tomb of the Ming Dynasty and that of Dr. Sun Yat-sen, is on the right in the background. The city suffered severely from artillery and aerial attack, and the destruction was increased by the Chinese troops, who set fire to buildings which might afford cover to

attacking troops. Nanking, although old in tradition, is a new city and its fine Government offices and public buildings have all been erected within the last eight years. At the time of Dr. Sun Yat-sen's funeral in 1929 the vast walls merely surrounded arable land and a few Chinese villages. After the transfer of the capital from Peking to Nanking, owing to its more central position and the fact that it stood on the banks of the Yangtze, the city grew in importance and most of the Legations and Embassies maintained establishments there as well as at Peking or Shanghai. The history of Nanking is

one of glory—and destruction—for in 280 A.D. the Eastern Tsins laid it waste and then made it their capital, and in 1276 it was again destroyed by the Tartars. Rebuilt by the first Ming Emperor, it withstood a siege from 1653 to 1664 during the Taiping rebellion, but was eventually sacked. In 1927 it again suffered to some extent in 1927, when Cantonese soldiers looted foreign residences and the city was shelled heavily by foreign warships. The Chinese Government have removed the capital to Chungking, in Szechuan; while a (Japanese controlled) "provisional Government" is reported to have been set up in Peking.

“NOTHING LESS THAN APPALLING”: BRITISH ROAD DEATHS IN

TEN YEARS EQUIVALENT TO THE CASUALTIES OF A MAJOR WAR.



THE VITAL PROBLEM BEFORE A SELECT COMMITTEE OF THE HOUSE OF LORDS—HOW TO REDUCE THE DURING THE LAST TEN YEARS—67,100 PEOPLE

This composite photograph of a vast crowd representing the total number of people (67,100) killed in road accidents in this country during the last ten years, brings home to the mind, in visual form, what this terrible toll of human life actually means in flesh and blood. The figures for each year of the decade, as just communicated to us by the Ministry of Transport, are as follows: 1928—6138 killed; 1929—6696; 1930—7305; 1931—6691; 1932—6667; 1933—7202; 1934—7343; 1935—6502; 1936—6561; and 1937 (to the end of November)—5995. On December 8 the Government decided to appoint

a Select Committee of the House of Lords to consider means of reducing road casualties. The Bishop of Winchester, who raised the question, said: “On an average 20 persons are killed and 600 injured on the roads every day. During the recent typhoid epidemic at Croydon there have been, so far, 17 deaths and 267 patients. The Press has been full of it, but the casualties on the roads go on daily with practically no notice. Annually there are 6000 killed on the roads and over 200,000 injured. In the ten years ended last December 66,000 people were killed and nearly 2,000,000

ROAD CASUALTIES THAT FORM A CONTINUAL DRAIN ON OUR POPULATION: THE TOTAL DEATH-ROLL REPRESENTED IN TERMS OF FLESH AND BLOOD.

were injured on the roads. These figures are nothing less than appalling. . . . two children are killed on the roads and in the year something like 50,000 children are killed or injured.” The Government decision was announced by the Earl of Munster. In the House of Commons the Minister of Transport, Mr. Burgh, gave an analysis of 100,000 road accidents in the six months, April to September 1936, indicating the major causes as follows: *Drivers or Riders of Vehicles (including Pedal Cyclists):* emerging or turning from one

road into another without due care—9655 accidents; inattentive or attention diverted—678; misjudging clearance—493; skidding—480; excessive speed, having regard to conditions—440; swerving—420; overtaking improperly—372; failing to keep to the side or proper traffic lane—324; losing control—3179. *Pedestrians:* failure of drivers—1261 accidents; walking or running out in front of or behind vehicle mashing passengers—3683; children under 7, unaccompanied or inadequately supervised—7947. *Impersonal Causes:* (e.g., road or weather conditions, defects in vehicles, etc.)—8662 accidents.

A WINDOW ON THE WORLD:

ARTISTIC AND OTHER NEWS OF THE MOMENT.



WHERE A COTTAGER LOST HIS LIFE BY FALLING DOWN A FORGOTTEN, 200-FT. WELL: THE FATAL CAVITY AT BREDGAR, KENT.

A terrible experience befell a farm-worker's family at Bredgar, near Sittingbourne, when the father, Robert Burgess, fell into a disused well a few yards from his cottage. This forms one of a row which is supposed to have been part of an old monastery. The mouth of the well had evidently got covered with a thin crust of earth, which was loosened by the recent rain and gave way. The well was found to be 200 ft. deep. There seemed to be little hope of recovering the body.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A DÜRER ENGRAVING OF "THE VIRGIN CROWNED BY TWO ANGELS."

This Dürer print of "The Virgin Crowned by Two Angels" is one of the nine versions of the subject of Madonna and Child engraved by the artist between 1511 and 1520. Equal attention to detail in foreground and background has made the fence a necessary barrier for assessing distance, as well as a fine component of the design.



LENT BY THE KING FOR THE SEVENTEENTH-CENTURY ART EXHIBITION AT BURLINGTON HOUSE: PLACING RUBENS' "PORTRAIT OF A LADY."

The Royal Academy Exhibition of Seventeenth-Century European Art will open at Burlington House on January 3. It covers most of the European Schools, and includes not only paintings and drawings, but furniture, tapestries, and other *objets d'art*. Rubens and Vandyck are strongly represented, the former by (among other works) "The Duke of Buckingham on Horseback," and the "Adoration of the Kings." A number of drawings are being lent from Windsor Castle.



AN IMPORTANT MANET PAINTING FOR BIRMINGHAM UNIVERSITY: THE PORTRAIT OF CAROLUS DURAN, THE ARTIST, ACQUIRED BY THE BARBER INSTITUTE.

The Trustees of the Barber Institute of Fine Arts at Birmingham announce the acquisition of a well-known and important picture by Manet, painted in the summer of 1875. It is a large portrait of his friend and fellow-painter, Carolus Duran, and has been exhibited on several occasions at Berlin, Stockholm, Paris, and London. The Barber Institute is directed by Professor Thomas Bodkin.



A BEAUTIFULLY MADE BRONZE AGE HALBERD—OVER 3000 YEARS OLD: THE THIRD OF THE BRITISH MUSEUM'S SERIES OF EXHIBITS OF NOTABLE ANTIQUITIES.

This type of halberd, which has the blade cast in one piece with the spiked head, and a tubular sheath encasing the shaft, is found in Saxon-Thuringian chieftains' graves and hoards of 1600-1500 B.C. The British Museum example was found at Triepelatz, near Potsdam. It is a masterpiece among prehistoric weapons, exhibiting not only great technical skill, but a feeling for the beauty of line and form.



SUCCESSFUL IN THE ENGLISH SKATING CHAMPIONSHIPS: MISS COLLEDGE, 1ST; IN CENTRE; MISS TAYLOR, 2ND; AND MISS WALKER.

A large crowd of spectators saw Mr. H. Graham-Sharp and Miss Cecilia Colledge retain their titles in the British men's and women's amateur skating championships at Wembley on December 13. A very notable performance was given by Miss Daphne Walker, who, though only thirteen years old, obtained more marks than Miss Megan Taylor (who was second in the competition) in free skating.



NEW DIVORCE COURT JUDGES: MR. F. L. C. HODSON, K.C., AND MR. S. O. HENN COLLINS LEAVING THE HOUSE OF LORDS AFTER BEING SWORN IN.

It was announced on December 13 that two more Divorce Judges had been appointed in the persons of the Hon. S. O. Henn Collins, C.B.E., K.C., and Mr. F. L. C. Hodson, M.C., K.C. Their appointment came soon after the giving of the Royal Assent to a special Bill, and increases the number of judges in this section to five. Mr. Henn Collins is a son of the late Lord Collins, a Lord Justice of Appeal from 1897 to 1901. Mr. Hodson was wounded several times during the war, and won the Military Cross during the Kut relief operations.

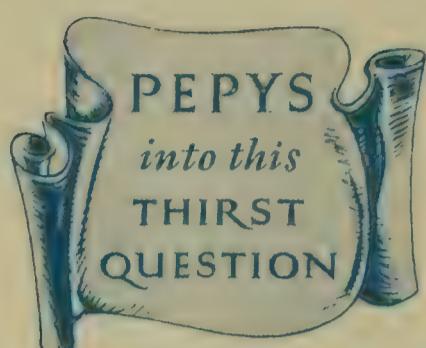
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GOLD FLAKE
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100's CABINET (as illustrated) 6/6

50's CABINET 3/10 150's CABINET 9/6





DEC 12TH

Much to-do and testi-
ness over this business of Christmas gifts.
My wife mightily concerned lest her Aunt
Theresa of Wimbledon design to send her a gift more costly than the
chromium-plated coffee percolator she hath bought for her Aunt.
Whereat I reproved my wife for turning a Christmas custom into a
mercenary trafficking. And for my part I have great hopes that my
cozen Thomas will give me Brandy or Whisky as heretofore, only
of better quality. Wherefore I shall contrive to bring to the
ears of my sister Anne that I shall be well pleased with some
dozen bottles of Schweppes: Soda, Tonic and also Ginger Ale.
But I pray she remember the name of Schweppes and be
not fobbed off with some
flat counterfeit.



BE SURE YOU SAY

Schweppes



PURVEYORS OF NOBLE REFRESHING DRINKS DURING EIGHT REIGNS

The World of the Theatre.

By IVOR BROWN.

CONCERNING SNUFF AND SHERIDAN.

NOT often are theatrical notices and the opinions of the public more sharply divided than they are over the production of "The School for Scandal" in Mr. John Gielgud's season at the Queen's Theatre. Mr. Tyrone Guthrie, taking a busman's holiday from his work at the Old Vic, directed this version on unorthodox lines, and apparently there are many who regard the customary methods of playing Sheridan as sacrosanct.

What were those methods? I think that I first met "The School for Scandal" as a small boy perched somewhere near the roof of the Gaiety Theatre, Hastings, while Mr. Edward Compton's famous Stock Company performed the great comedy with, I suppose, much of the ritual which Mr. Guthrie (with Mr. Gielgud's permission) has lopped away. There would be the nice conduct of the clouded cane, with plentiful bowing and flourishing and snuff-taking in pale-blue silk on top of red-heeled, silver-buckled shoes. It was typical of the party outraged by Mr. Guthrie that one of its members should have rushed at me and said in disgust, "Not a single person has taken a pinch of snuff during the whole play." To him snuff and Sheridan were, and must remain, inseparable. Well, it was a simple rule, a good old plan. No snuff, no Sheridan!

Now I do not know whether such folk as the Surface family, young and old, really did take snuff every two minutes of the day and night, as the stage tradition of the Victorian actors suggested. I can hardly believe that there really was all that sniffing of the powder, all that tapping of the box, all that flourish of the embroidered kerchief with which we are familiar. Even if there was, why go on repeating the ceremony? Does it help the play at all? Mr. Guthrie, by cutting out old and too familiar action and inserting some new movements and sources of fun, annoys those who attend a classic in the confident hope of seeing a formula re-enacted. But some of

The company have tried to do that. They have slightly altered the period so as to include the more "makeable" fashions of the end of the eighteenth century. Mr. Guthrie has altered some of the "business." With Motley's

lightened with purely farcical episode. "Twelfth Night" is an obvious example. I believe that experimental producers should leave "Twelfth Night" alone. When Mr. Guthrie directed it at the Old Vic last spring he made, in my opinion, a horrid mess of it. Much of the verse was inadequately spoken—and what infinite waste is that!—and the farce was foolishly overdone. Surely in the case of Poetry-plus-knockabout the producer's business is to see that no loveliness of sound is missed and that the clowning runs free and unimpeded. "Twelfth Night" will very nearly produce itself, if you have a Viola who can speak verse and clowns who can accept Hamlet's advice and do not overdo things or drag in unnecessary antics to win the laughter of the injudicious.

But a "classic" prose-comedy like "The School for Scandal" is different. It has to be conceived and interpreted in a particular style. (Farce, being physical, needs only the vehement employment of personalities naturally funny, and that has nothing to do with style.) We do not know—at least, with any certainty—what was the particular and histrionic style of the seventeen-seventies when "The School for Scandal" was written and acted. What we do know is the Victorian notion of how an eighteenth-century gentleman comported himself—that is to say, we have been accustomed to the quizzing, the minuet, the snuff-box and its flourish, the swagger of the clouded cane, and the parade of scarlet heels. There is surely a case for giving us a change from this style, which easily becomes tiresome and monotonous, so long as we can replace it with a style that is consistently decorative and consistently amusing. Whether Mr. Guthrie and Mr. Gielgud have succeeded in creating a new style which is satisfactory, playgoers will settle for themselves. I am only concerned here with the principle of their production and to rescue them, if they need any such aid, from the charge of clumsiness or of irreverence.

If Mr. Gielgud did not like Sheridan, he would not act him. If Mr. Guthrie did not like Sheridan, he would not produce him. Having fresh ideas of how to commend "School" once more to the public, they employ those ideas. They may be wrong to knock off the snuff-taking, and they are certainly rather foolish to diminish the prickly temper of Sir Peter and to make so little of "Here's to the Maiden."

Few would claim that their variation on an old theme is totally successful. What matters is to establish the principle of freedom, the producer's right of initiative. Are the classics of the stage to be rendered only in one way, or one style, for evermore? If the answer is in the affirmative, I beg leave to be spared attending them. If a team, comprising the best young talent of our time, must simply repeat their fathers' and grandfathers' moves and settings, why should they bother to do it at all? Why not save time and trouble by getting a "colour-talkie" of the play made and approved by Authority as including all traditional gestures and business and decorations down to the last shoe-buckle and grain of snuff, and keep repeating that till the end of time?



"OH! YOU LETTY," AT THE PALACE: SYDNEY HOWARD (R.) AS SIMMONS AND WYLIE WATSON AS BINNEY, A "LITTLE MAN," TRYING TO THINK OF A ROMANTIC PAST FOR BINNEY, WHO HAS TURNED UP HIS TROUSERS AS A FIRST STEP TOWARDS A DASHING APPEARANCE.

The plot of "Oh! You Letty" concerns the efforts of Simmons to invest the undistinguished "Little Man," Chester Binney, with a romantic past, in order that he may win the love of Simmons' daughter, Louise (Patricia Leonard), whom Simmons is afraid will go off with a crooner. Their schemes, of course, produce inextricable confusion and a series of comic situations.

decorative aid, he has given a grotesque air of cartoon to the Backbite set. He has somewhat slurred over the drinking song, imagining, I suppose, that we are heartily tired of it. There are some mistakes in casting and dressing; but the play as a whole seemed to me to be alive, to approach us once more with a light in its eyes and a dancing motion in its feet. It was free of formula. After all, ritual productions of old masters do have a deadening effect on the players as on the audience. The familiar words, while being



"LES BALLET POLONAIS," AT COVENT GARDEN: A SCENE FROM THE BALLET INTERPRETATION BY NIJINSKA OF CHOPIN'S CONCERTO IN E MINOR.

Les Ballets Polonais opened a short season at Covent Garden on December 16. This is the company's first visit to England. During the International Exhibition they appeared in Paris, where they were awarded the Grand Prix de Ballet. The ballets are under the direction of Nijinska, sister of the famous Nijinsky, who has produced numbers of well-known ballets.

we are tired of the formulae and want a fresh outlook instead.

May we not put it this way? Here is a season of the highest distinction. Mr. Gielgud is one of the foremost actors of the time and he has collected a company of all the talents in which the old experience seems aptly blended with the young idea. He himself is a master of style; Mr. Guthrie of invention. With him are Miss Peggy Ashcroft and Mr. Michael Redgrave, Mr. Leon Quartermaine and Miss Athene Seyler, Mr. Frederick Lloyd and Miss Dorothy Green. Now, do we want such a team to be engaged on repeating the Sheridan formula as established during the last century? Would not that be wicked waste of brains and talent? Can they not "develop" the famous comedy afresh so that, without doing offence to Sheridan's purpose, they may command it as a new and vital piece to the younger playgoers, who are not, I am convinced, dismayed at the prospect of No More Snuff?

audibly spoken, may also be mouthed out with little reference to meaning. In the case of Shakespeare Mr. Gielgud and Mr. Guthrie always start afresh. They re-examine meaning. You can see their minds at work on every line, critically imagining the author's intention. They have done no less for Sheridan.

The case of a well-known comedy in prose is particularly suited to the producer who experiments in style. Theatre-classics are often written in poetry and



"LA LEGENDE DE CRACOVIE": A PICTURESQUE SCENE FROM THE REPERTOIRE OF THE BALLET POLONAIS.

BECOMING EXTINCT, BUT LEAVING A HYBRID RACE: THE "WOOD BUFFALO."

UPPER TWO AND LOWER LEFT PHOTOGRAPHS OF THE HARRY SNYDER EXPEDITION BY GEORGE G. GOODWIN. (BY COURTESY OF "NATURAL HISTORY," AMERICAN MUSEUM OF NATURAL HISTORY'S JOURNAL)



SURVIVORS OF ONCE GREAT HERDS WHOSE NUMBERS ARE BEING INCREASED BY INTER-BREEDING WITH THE "PRAIRIE BUFFALO": "WOOD BUFFALO" IN THE TIMBER FIFTY MILES EAST OF THE SLAVE RIVER.



THE "WOOD BUFFALO" (BISON), WHICH IS CONSIDERED BY SOME AUTHORITIES TO BE MORE AKIN TO THE EUROPEAN BISON THAN TO THE "BUFFALO" OF THE PLAINS: AN OLD BULL NEAR THE SALT PLAINS.



PROBABLY THE ONLY EXISTING HABITAT GROUP OF THE RARE "WOOD BUFFALO": AN EXHIBIT, PRESENTED TO THE NATIONAL MUSEUM OF CANADA AT OTTAWA BY MR. HARRY SNYDER, WHICH TOOK A YEAR TO BUILD AND COST ABOUT £5500.

BEHIND the recent announcement that the Canadian Government were about to slaughter 2000 surplus bison lies the story of a successful attempt to save the famous "buffalo" from extinction. Over sixty years ago the western plains of Canada and America were inhabited by countless

[Continued below.]



SHOWING THE TRACKS LEFT BY THE BUFFALO AS THEY ROOT FOR FORAGE THROUGH THE CRUSTED SNOW WITH THEIR MUZZLES: A HERD EXISTING UNDER SEVERE CONDITIONS.



A HABITAT GROUP OF "PRAIRIE BUFFALO," WITH WHICH THE "WOOD BUFFALO" ARE BEING CROSSED: AN EXHIBIT IN THE NORTH AMERICAN HALL OF THE ACADEMY OF NATURAL SCIENCES, PHILADELPHIA.

thousands of these animals. The coming of the railway and the subsequent advance of civilisation reduced the American herds from 15,000,000 animals in 1865 to a pitiful remnant of 1500 in 1888. In 1903 the Canadian Government set apart a huge tract of country near Fort Smith, in the North-West Territories, as a reserve for the two herds of "wood buffalo" which still survived. In 1907 some seven hundred "prairie buffalo" were purchased from a private herd in America and established in Buffalo National Park and in Elk Island National Park. These increased and it was decided to introduce them to Wood Buffalo Park, where they could inter-breed with the "wood buffalo." The experiment has been successful and a total of 6673 buffalo were shipped there between 1925 and 1928, but the herd remaining at Buffalo National Park has still to be reduced from time to time by supervised slaughter.

THREATENED BY A TSE-TSE FLY CAMPAIGN : THE RARE WHITE RHINOCEROS.

PHOTOGRAPHS BY HERBERT LANG. (COPYRIGHT RESERVED.)



THREATENED WITH DESTRUCTION AS PART OF THE CAMPAIGN, IN ZULULAND, AGAINST THE TSE-TSE FLY, WHICH SPREADS A FATAL DISEASE AMONG CATTLE : WHITE RHINOCEROS IN THE UMFOLOSI RESERVE, IN WHICH A NOTABLE HERD, THE LARGEST IN EXISTENCE, IS PRESERVED.



A FINE SPECIMEN OF THE WHITE RHINOCEROS IN THE UMFOLOSI RESERVE—SHOWING THE LARGE ANTERIOR HORN, THE RECORD LENGTH OF WHICH IS 5 FT. 2½ IN.; THE CHARACTERISTIC, SQUARE-SHAPED MUZZLE; THE GREAT LENGTH OF THE HEAD; AND THE LONG, SHARPLY-POINTED EARS.

CONSIDERABLE concern has been aroused by a recent announcement that settlers in Zululand, in the course of their campaign against the tse-tse fly, which spreads a disease among cattle from which they rarely recover, are pressing the Government to destroy all game in the area; for in that area lies the Umfolosi Reserve, in which is carefully preserved a herd of white rhinoceros, probably the largest in existence. The settlers already shoot any game which come near their herds and, as the rhinoceros are beginning to stray outside the reserve, it is thought likely that some have already been killed. The territory between the Black and White Umfolosi rivers is the natural home of this rhinoceros and if the beasts were removed to another district few, if any, would survive. The white rhinoceros (*R. [Diceros] simus*) is said to be the rarest mammal in the world and differs from the other African species, the black rhinoceros, in its greater size and its large, square-shaped muzzle. Its coloration is a slate-grey, slightly paler than that of the black rhinoceros.



A WHITE RHINOCEROS (*R. [DICEROS] SIMUS*) CHARGING—ALTHOUGH POSSESSING A LIMITED RANGE OF VISION AND BAD HEARING, ITS SENSE OF SMELL IS EXCELLENT AND THE ANIMAL IS DANGEROUS IN BUSHY COUNTRY.

BOOKS OF THE DAY.

NOW, as ever, Christmas on its secular side is a time of entertainment, and books on theatrical matters may therefore be considered as in season. We revert to the sixteenth and seventeenth centuries in an interesting historical study, emanating from America but English in its *mise en scène*, entitled "STUART MASQUES AND THE RENAISSANCE STAGE." By Allardyce Nicoll, Professor of the History of Drama in Yale University. With 197 Illustrations (Harrap; 36s.). This work is concerned not with things literary, but with the stage-craft and scenic devices of the elaborate masques produced at Whitehall for James I. and Charles I. The author has broken new ground. "No attempt," he writes, "has hitherto been made to present a comprehensive and detailed survey of their staging. My endeavour is to examine the work of Inigo Jones and his fellow 'architects' in the light of contemporary Italian theatre practice for the purpose of determining the precise methods employed in the production of these royal entertainments." The reason for drawing Italy into the question is explained as follows: "Although no theatrical artist of London left behind him a book of technical instructions relating to the stage practice of his time, cognate material, eminently serviceable, exists elsewhere, and may be legitimately applied to the English theatre. . . . Basically the means employed in the presentation of the masques at the English Court were the same as those employed during the same period in the production of Italian *intermezzi* and operas." Using the Italian sources, besides the Inigo Jones designs preserved at Chatsworth, by permission of the Duke of Devonshire, and various other drawings, Professor Nicoll has been able to supplement his text with a fascinating series of nearly 200 illustrations, few of which have ever been reproduced before.

In a chronological list of Stuart masques given as an appendix occurs, under the date 1616, one by Ben Jonson called "Christmas, his Masque," and in the text is mentioned "the Masque of Christmas," presumably the same work. Among its characters are named "Carol, Baby-Cake, Gambol, Minced-Pie, Misrule, Mumming, New Year's Gift, Offering, Post-and-Pair, Wassel, and Viands." Elsewhere a quotation records that in this and other Masques appeared Cupid's "attired in flame-coloured Taffeta close to their body like naked Boyes, with h. B. o. w. e. s., Arrowes and wings of gold: Chaplets of flowers on their heads, hoodwinckt with Tiffany scarfs." Again, in an account of symbolic personages in these masques, we read: "Here, too, was Christmas, 'attired in round Hose, long Stockings, a close Doublet, a high-crowned Hat with a Brooch, a long, thin beard, a Truncheon, little Ruffles, white Shoes, his Scarfes and Garters tyed crosse." A footnote adds: "Christmas was 'an old gent' in the Knowsley Masque." The "Masque of Christmas" is not among those which Professor Nicoll describes in detail, for his book, of course, is in no sense topical and is no more concerned with Christmas than with any other season. I have merely picked out the foregoing quotations, as applicable to the moment, from the vast store of scholarly erudition in this important contribution to the annals of theatrical production.

Although, as mentioned above, the book is not primarily concerned with literature, it contains noteworthy incidental comments on Shakespeare and Ben Jonson. Professor Nicoll gives good reason for suggesting that the imagery

of Prospero's famous speech in "The Tempest" concerning gorgeous palaces, cloud-capped towers, and the great globe itself, was definitely derived from scenic effects in masques that Shakespeare himself must have witnessed. Ben Jonson resented the subordination of poetry to *décor*. Professor Nicoll holds the scales evenly. "Dekker," he writes, "might grumble that while 'the soule that should give life and a tongue' to such things was breathed 'out of Writers' pens,' yet 'the limnes of it ly at the hard-handed mercy of Mychanitiens,' and Jonson contrasted the spirit of poetry with the physical properties of the scenery; but the fact remains that audiences derived their impressions not so much from the words spoken or sung as from the glorious settings and the scintillating costumes. . . . Jonson quarrelled bitterly with Inigo Jones on this score. . . . For Jonson verse was the soul of masque and Jones's scenes merely 'the bodily part.' . . . Jones became for Jonson 'the greatest villain in the world' simply because he refused to bow to his judgment concerning the relative values of their work. No doubt in this quarrel there were personal grievances; but the break between the two collaborators was symbolic of an ageless conflict between the scene-designer and the playwright."

Another form of theatrical art, which, being wordless, completely eliminates the verbal quality of any literary

of English ballet, for many of our young dancers of to-day have been trained under the Cecchetti system.

This fat but not unwieldy volume of 1100 pages (counting the long and indispensable index) is packed with information, and admirably fulfils its aim of supplying a comprehensive work. It contains the stories of the principal ballets grouped in chronological order under their choreographers, whose theories and achievements can thus be studied and compared. Besides the story of the plot, particulars are given regarding the author of the theme, the designer of costumes and scenery, the composer of the music, the date and place of the first performance, and the original cast, with some account of the occasion based on contemporary impressions and notices. For such notices, I see, the author has drawn considerably on early numbers of *The Illustrated London News* in the eighteen-forties and 'fifties, and also quotes an issue of *The Illustrated Sporting and Dramatic News* in 1885. Mr. Beaumont has given the ballet-lover something more than a work of reference, for indirectly his book is an informal history of ballet during the period it covers, showing the evolution of choreography, the successive types of ballet—mythological, romantic, topical—that came into vogue, changes it

length from five acts to one, and, finally, the application to ballet of modernism in art and music.

From ballet we turn to the circus, in "GREATEST SHOW ON EARTH." As performed for over a century at Astley's (afterwards Sanger's) Royal Amphitheatre of Arts, Westminster Bridge Road. Recorded with illustrations from Contemporary Sources by M. Willson Fisher. With an Introduction by D. L. Murray (Bell; 15s.). Here is brought to life again the popular entertainment world of London in the days of Dickens, from whose work there are relevant quotations. The author points out that the spirit of Astley's "spread to the Surrey close by, and thence to Covent Garden, declaring itself in the year 1797 by the birth of melodrama, to say nothing of how it expressed itself through Christmas pantomime." The old "amphitheatre" was sold in 1893 by Sanger, and now only a few traces of its site remain near St. Thomas's Hospital and the south end of Westminster Bridge. The name of Sanger's Circus was familiar to me in my youth, and this eventful history will appeal to thousands of other "men

that were boys when I was a boy." One of the illustrations, entitled "Wild Wolves in London," is reproduced from a drawing that appeared in *The Illustrated London News* in 1888. The wolves were supposed to have escaped, and there was a great scare, but they were really quite harmless. The actual facts are told in the book.

George Sanger, who came to a tragic end (by murder) in 1911, was a picturesque character. One of the many stories about him relates the origin of his self-adopted title, which, I remember, always puzzled me. He used to present "Scenes from Buffalo Bill," but in 1887 (the year of Queen Victoria's first Jubilee) there came to England the real Buffalo Bill, Colonel Cody, who as a member of the Nebraska Legislature had become "the Hon. William F. Cody." Cody secured an injunction, but Sanger continued the performances until summoned for contempt of court. "As this tried his temper," we read, "he entered a tavern, which was contrary to his habits, for a tankard of beer. There he was asked by a farm labourer, aware

[Continued on page 1122.]



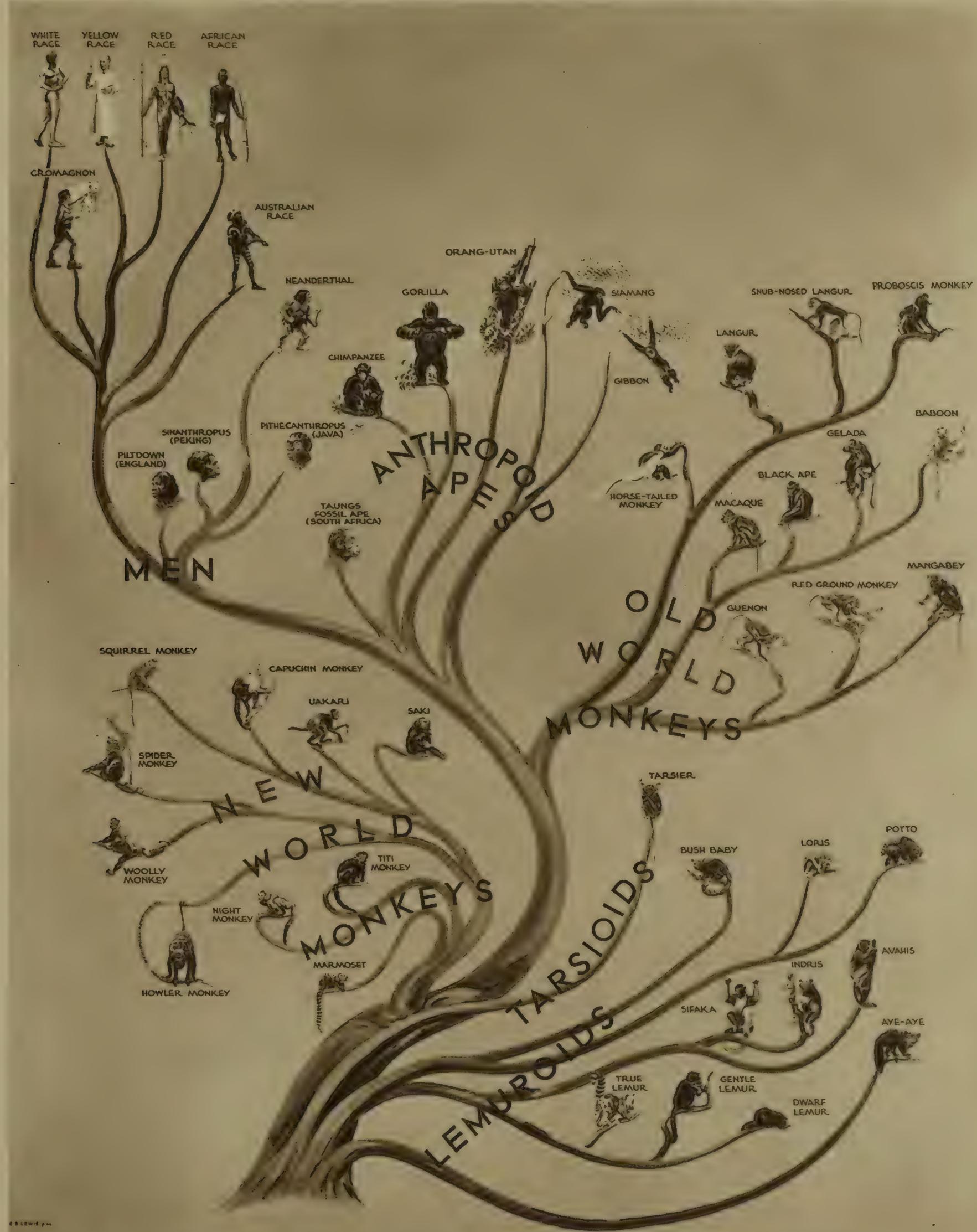
SHOWING THE PLACE OF PITHECANTHROPOUS (FOURTH SKULL FROM LEFT) IN THE FAMILY TREE OF MAN: AN AMERICAN CLASSIFICATION OF GREAT INTEREST IN CONNECTION WITH THE DISCOVERY OF A NEW SKULL OF THE JAVA APE-MAN (ANNOUNCED IN OUR LAST NUMBER). The key to this "Family Tree of Man" is given as follows: "1. Primitive Primate (*Notarchus osborni*). Fossil skull and jaw, slightly reconstructed, of Eocene age, Wyoming, U.S.A. Original in American Museum of Natural History, New York. 2. Prototypal anthropoid. Reconstruction based on fossil jaw (*Propithecus haeckeli*) of Oligocene age, Egypt. Original jaw in Stuttgart Museum, Germany. 3. Primitive anthropoid. Reconstruction based on fossil jaws (*Propithecus fricki*, etc.) of Miocene age, India. Original jaws in American Museum. 4. Trinil Ape Man. Reconstruction based on fossil skull-top (*Pithecanthropus erectus*) of Upper Pliocene or Lower Pleistocene age, Java. Original in Teyler Museum, Haarlem, Holland. 5. Pitdown Man. Reconstruction based on fossil skull and lower jaw (*Eoanthropus dawsoni*) of Pleistocene age, England. Original in British Museum (Natural History). 6. Heidelberg Man. Reconstruction based on fossil jaw (*Homo heidelbergensis*) of Lower Pleistocene age, Germany. 7. Neanderthal Man. Fossil skull and jaw, slightly restored, of the Old Stone Age, Europe. Originals in Paris Museum. 9. Australian black-fellow. One of the most primitive of existing human races. 10. Hottentot. Representing the Negro group of races. 11. Chinese. Representing the Mongolian group. 12. American. Representing the Caucasian group. A. Gorilla. B. Chimpanzee. Africa. C. Orang-utan. Borneo. D. Gibbon. India."

From an Exhibit in the American Museum of Natural History, New York. (See also Illustration and Note on the opposite page.)

basis it may possess, has likewise inspired a work of research invaluable to its devotees, namely, "COMPLETE BOOK OF BALLETTS." A Guide to the Principal Ballets of the Nineteenth and Twentieth Centuries. By Cyril W. Beaumont. Illustrated (Putnam; 25s.). As the mere list of illustrations occupies nearly five pages of small print, I have shirked the task of counting them. So, apparently, have the publishers, for they omit the total, although stating that the book deals with some two hundred ballets, covering roughly the period from 1800 to 1937. The author is a well-known authority on his subject, and a list of "some other books" by him, all on dancing and dancers, adds up to twenty-seven. It was the appearance of Anna Pavlova at the Palace Theatre (in 1910) that first kindled his enthusiasm for ballet, which was further stirred by the Diaghilev Company, and his friendship with Enrico Cecchetti, the famous dance-teacher, led him later to found the Cecchetti Society, afterwards amalgamated with the Imperial Society of Teachers of Dancing. Thus Mr. Beaumont has contributed to the success

PITHECANTHROPUS AMONG PRIMITIVE MEN: AN ANCESTRAL FAMILY TREE.

FROM A CHART IN THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK. (SEE ALSO ILLUSTRATION ON THE OPPOSITE PAGE.)



"MAN AMONG THE PRIMATES": A PICTORIAL PEDIGREE ILLUSTRATING THE DERIVATION OF HUMAN AND SIMIAN TYPES FROM A COMMON ANCESTOR, WITH PITHECANTHROPUS ON THE LOWEST BRANCH OF OUR "FAMILY TREE."

The recent discovery (announced and illustrated in our last issue) of a new skull of Pithecanthropus, the ape-man of Java, has aroused the deepest interest in the anthropological world. The discoverer, Dr. G. H. R. von Koenigswald, whose conclusions were confirmed by Sir Arthur Keith, has been able to classify Pithecanthropus definitely as human rather than simian, thus ending a long dispute as to whether he was man or ape. Dr. von Koenigswald stated: "Pithecanthropus must

be regarded as the most primitive human being discovered to date, more primitive even than Sinanthropus." These two types, it will be seen, appear close together (in the lower part of the human branches) in the above pictorial "family tree" showing the derivation of men and apes from a common ancestor. The family tree of man and the four principal anthropoid apes, as represented by fossil skulls, is illustrated in a somewhat similar manner on the opposite page.



THE shades of the staid and prosperous merchant-bankers who attended the first exhibition of the Club in 1867 still haunt the elegant old house in Savile Row and provide it with a period atmosphere irrespective of the exhibits: the place evokes the not very distant past of cultured leisure as surely as the Athenaeum, though with a different emphasis. There is an agreeable odour of scholarship, the more pungent and astringent perfume of meticulous aesthetic criticism and the more robust scents (as of sacrificial baked meats) distilled during seventy years of devotion to the world's masterpieces of painting and sculpture—in short, a place with a *genius loci* peculiarly its own, as yet innocent of twentieth-century innovations.

As usual, this winter exhibition is something not to be avoided by any lover of the arts who can secure an invitation from a member—indeed, two of the pictures alone, those lent by Lord Halifax, more than justify repeated visits. (Both these, the so-called Temple Newsam Titian and the austere but beautiful fifteenth-century Deposition by The Master of St. Bartholomew's Altar, were illustrated in our pages last week.) Of a different kind, but of not less importance, is a headless torso from Cambodia, eighth century A.D., belonging to Mr. G. Eumorfopoulos (Fig. 1), which deserves better lighting than it receives on the centre table of the writing-room. It is a piece of sculpture of extraordinary subtlety, at once robust and elegant, powerful and graceful, the finest thing, to my mind, that has reached this country from Indo-China. Actually, it is a little out of place in the company in which it finds itself, for the majority of the exhibits are Italian and French of the sixteenth and seventeenth centuries; they are highly distinguished representatives of their time and place, but their main characteristic is sophisticated decoration, certainly not pure sculptural form—and, in comparison, even the charming third-century B.C. Greek marble head lent by Lord Melchett is a trifle sentimental.

The most striking object in the exhibition is the suit of armour once worn by Henri II., King of France (1547-1559), belonging to the Hon. J. J. Astor, M.P.—a gorgeously extravagant suit, russet and gilt and embossed with foliage and masks, probably made by Italian workmen in Paris. This also was illustrated in last week's issue. Near it is something which brings the wearer to life, as it were, in a particularly intimate manner—Lord Bearsted's

A PAGE FOR COLLECTORS.

THE BURLINGTON FINE ARTS CLUB EXHIBITION.

By FRANK DAVIS.

equestrian portrait, from the hand of Jean Clouet, of the king wearing this self-same suit of armour (Fig. 2). The picture is quite small (10½ inches by 8½ inches) and is shown with its companion piece, a similar portrait of Henri's father, François Premier. Henri met his end as the result of a wound in the eye received in a tournament, but not before he had accomplished two things—first, the virtual bankruptcy of France, in which achievement he was merely following the example of so many of his ancestors and setting the fashion for his successors—and secondly, the expulsion of ourselves from Calais—a good thing for the French, because it gave them

end of the gallery, is a delightful French sixteenth-century tapestry of the School of Fontainebleau, with vine border, and representing Diana and her hounds.

The crafts, as distinct from the great art of the period, are worthily represented—in ceramics by several Palissy plates and by two pieces of so-called "Henri II. ware," the painted and glazed pottery made at St. Porchaire (Fig. 3), in enamels by a few from Limoges, and in furniture by such things as a sixteenth-century French walnut cabinet and an Italian walnut cassone. The cabinet is of a distinguished type which, though naturally rare in this country, is to be found with reasonable frequency

in its place of origin—very definitely a style imported from Italy and possibly (as in the case of the armour) carried out by Italian workmen. No need to point out that our people, in this vigorous but comparatively barbarous island, were not up to this smooth, easy standard of either craftsmanship or taste in the middle years of the sixteenth century. Indeed, the strongly architectural character of this and other similar examples does not seem to have been admired in England until nearly two hundred years later, when—in the 1730's—gentlemen began to prefer not only classical façades to their mansions but classical forms in their bookcases. This refusal to follow an agreeable enough fashion earlier is all the more mysterious when one remembers the debt of such an architect as Inigo Jones to Italian models in the seventeenth century: one more proof (and there is plenty of other evidence, including that of John Evelyn) that on this side of the Channel the manufacture of furniture was a rough-and-ready business, a matter for the joiner and carpenter rather than the cabinet-maker, until the second half of the seventeenth century.

The Italian cassone, also of walnut, and presumably to be dated c. 1700, is a fine example of a distinguished taste—a later development of a style which once attracted the ingenuity not of the woodcarver but of the painter.

The writing-room downstairs, apart from the single piece of Cambodian sculpture mentioned above and a case of porcelain, is devoted to Old Master Drawings, some few of which will provide specialists with ample material for the game of attributions. A splendid Guardi, representing bull-baiting—an unusual subject for this sparkling interpreter of Venetian scenes—shares the honours with a grave study of a child attributed, with reserve, to Giovanni Bellini.

One is always tempted to hurry past anything hung on a staircase. In this instance it would be



1. PERHAPS THE FINEST PIECE OF SCULPTURE TO REACH THIS COUNTRY FROM INDO-CHINA: A HEADLESS TORSO IN GREY LIMESTONE FROM CAMBODIA.

Eighth Century A.D.; Lent by Mr. G. Eumorfopoulos.

their own country, and a still better thing for us, because we were thereby encouraged to think of England as home. The more one looks at this portrait, the more one is fascinated by it. The painter, it seems to me, has deliberately stylised both horse and figure and has combined an almost hieratic mode of composition with meticulous detail. No later Dutchman, for example, ever painted a more wall-like wall—it is a beautiful piece of work—but the horse is not just a natural horse, but the essence of horse. (We have had the difference between the two sorts of horse argued at length quite recently in the controversy over the Haig statue.) Small as it is, the king's head is a miniature masterpiece of character-painting, with not the least attempt at romantic flattery—high forehead, slightly receding; long nose; petulant mouth; and what I like to think is the Wooster chin (see recent letters to *The Times* on this abstruse point of scholarship). The armour—a parade suit, by the way, not intended for serious business—is rendered with photographic detail. Would that all court painters were so competent and of such unbending integrity!—for this Henri is surely the man as he lived, even to his bigoted obstinacy. As a background to the actual suit, in an alcove at the



3. AN EXAMPLE OF A VERY RARE MAKE OF POTTERY PRODUCED UNDER ROYAL PATRONAGE: AN EWER OF SAINT PORCHAIRE POTTERY, KNOWN AS "HENRI II. WARE," AND OF INTEREST IN THE EXHIBITION, WHICH INCLUDES OTHER OBJECTS ASSOCIATED WITH THIS MONARCH.—[Lent by Sir Bernard Eckstein, Bt.]

REPRODUCTIONS BY COURTESY OF THE OWNERS AND THE BURLINGTON FINE ARTS CLUB.

unwise, for there is a Canaletto drawing made as a study for the etching near it, and an excellent water-colour by Jakob Philipp Hackert, that eighteenth-century German who worked in Italy and interpreted the Italian scene with a grace and fidelity peculiarly his own.



2. "HENRI II., KING OF FRANCE"—BY JEAN CLOUET: A PICTURE IN WHICH THE MONARCH IS SHOWN WEARING A SUIT OF ARMOUR WHICH IS ALSO INCLUDED IN THE BURLINGTON FINE ARTS CLUB WINTER EXHIBITION AND WAS ILLUSTRATED IN OUR LAST ISSUE.—[Lent by Lord Bearsted.]

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SOUTH AFRICA

BOOKS OF THE DAY.

(Continued from page 1118.)

only that he was talking to a circus man, 'Bain't Sanger a Lord?' Sanger thought highly of the idea. He had telegrams despatched at once to all printers that the title must precede his name on all posters. . . . He announced—as though freshly inspired—'If he's the Honourable William Cody, then I'm Lord George Sanger from this day out!' That title (his finest advertisement) which the farm labourer suggested created a circus custom."

This novel "creation" of a sawdust "peacock" had an interesting sequel twelve years later, when Sanger was commanded to Windsor Castle and on July 17, 1899, paraded there before Queen Victoria with all his men, horses, wild beasts, chariots and tableaux. When the parade was over, she ordered it to be repeated, and finally sent for Mr. Sanger. Describing the scene himself, he wrote: "Never if I live to be a thousand years old could I forget that interview. As I straightened myself from another bow, I saw the eyes of my Sovereign upon me, the gaze full of kindness. In a voice singularly high, clear and penetrating, the Queen said, 'So you are Mr. Sanger?' 'Yes, your Majesty,' I replied. Then, with a smile and twinkle of her stedfast eyes, 'Lord George Sanger, I believe?' This, with the accent on the 'Lord,' was distinctly embarrassing, but I managed to stammer out, 'Yes, if your Majesty pleases!' 'It is very amusing,' was the Royal lady's answer, 'and I gather you have borne the title very honourably!' 'Thank you, your Majesty,' I said; 'your gracious kindness overwhelms me!' 'Do you know, you seem very young, Mr. Sanger?' 'Yes, your Majesty,' said I, 'but it may surprise you to hear that it was on the day of your Majesty's Coronation, at the fair in Hyde Park, that I put on my first performing dress!'"

Many other phases of the nineteenth century, besides the theatre, figure in "VICTORIAN PANORAMA." A Survey of Life and Fashion from Contemporary Photographs. Commentary by Peter Quennell. With over 140 unique Victorian photographs (Batsford; 7s. 6d.). The book opens with an interesting chapter on the beginnings of photography, and the illustrations form the finest collection of old photographs that I have seen, representing Victorian life in all its aspects. Among records of the circus and kindred shows are photographs of Liotard, the original "Daring Young Man on the Flying Trapeze," Zazel, the

Human Cannon-ball, and Blondin, King of the Tight-rope. In his references to royalty, the author seems slightly mixed (on page 51) regarding the ex-Kaiser's title, and the name of his father. Ben Jonson's vendetta with Inigo Jones is recalled by the following passage: "English audiences had demonstrated their liking for spectacles, processions and wild-beast shows; and in 1803 we hear that *The Caravan* achieved immediate popularity, at a moment when Drury Lane was confronted with ruin,

Engineering triumphs of pre-Victorian origin, but mainly developed during Queen Victoria's reign, are popularly chronicled in "THE RAILWAY AGE." By Cyril Bruyn Andrews. With Coloured Frontispiece and over 100 Illustrations from Old Prints (*Country Life*; 12s. 6d.). Here, too, there is an association with the stage, in a long letter from Fanny Kemble, dated Aug. 26, 1830, describing how she was taken for a ride on the engine of a train by George Stephenson himself. She gives a detailed and

picturesque account of the engine, which she calls "a snorting little animal, which I felt rather inclined to pat." In this book again *The Illustrated London News* has been laid under contribution by quotations from its reports of railway-opening ceremonies in the 'fifties and 'sixties. That the modern practice of spending Christmas at an hotel had its Victorian pioneers is indicated by the author's own early recollections. Speaking of the Great Western Hotel at Paddington, he writes: "Those like myself who knew it well, especially at Christmas when a child, will never forget its Victorian comfort."

Several other attractive books concerning various forms of entertainment must be mentioned very briefly. A famous conjurer and magician relates his reminiscences in "IT'S FUN TO BE FOOLED." By Horace Goldin. With 26 Illustrations (Stanley Paul; 18s.). Among other things, he writes about the Indian Rope Trick, a lawsuit over his illusion "A Woman Sawn in Half," and a secret imparted to King George V. when Prince of Wales. Two books that will be very useful to producers are "STAGE-SETTING." For Amateurs and Professionals. By Richard Southern. With numerous diagrams (Faber; 12s. 6d.); and "A HISTORY OF ENGLISH COSTUME." Written and Illustrated by Iris Brooke, A.R.C.A. (Methuen; 8s. 6d.). The period covered in this latter book ranges from the Norman Conquest to the end of the Victorian era. Finally, I commend three excellent books on the history, technique and personalities of the picture theatre, namely, "CINEMANIA." Aspects of Filmic Creation. By Alfred Gordon Bennett, F.R.S.A. With 45 Illustrations (Jarrold; 18s.); "MOVIES FOR THE MILLIONS." An Account of Motion Pictures, principally in America. By Gilbert Seldes. Preface by Charlie Chaplin. With over 130 Illustrations (Batsford; 7s. 6d.); and "FILM MAKING." From Script to Screen. By Andrew Buchanan. Illustrated (Faber; 5s.). And now, on stage and screen and arena, the Christmas show is on. Walk up, ladies and gentlemen, walk up!

C. E. B.



BOUGHT BACK FROM BELGIAN FARMERS WITH HALFPENNIES COLLECTED FROM CHILDREN IN ALL PARTS OF ENGLAND: TWO BRITISH WAR HORSES ACCORDED A CIVIC WELCOME AT IPSWICH BEFORE GOING INTO RETIREMENT ON AN ESSEX FARM.

Two British war horses which served with the Royal Horse Guards during the war were bought back recently from Belgian farmers with halfpennies collected by children all over England. Before going into "retirement" on an Essex farm, the horses were accorded a civic welcome at Ipswich—a ceremony attended by many ex-Servicemen.

'not by reason of its character or its wit, but because a real dog, Carlos, after a good deal of coaxing, was persuaded nightly to rescue a heroine from a tank of water.' Similarly, in 1836, a dramatist discovered, to his intense indignation, that in order to ensure the success of his Oriental tragedy, the manager had 'engaged the Burmah bulls, elephants, ostriches, I think, and heaven knows what besides, from the Surrey Zoological Gardens.'

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GILBEY'S



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IN answer to several correspondents, Captain G. E. T. Eyston's "Thunderbolt" racing car which created the new world's land-speed record was constructed in about seven months, a record for such a job. The engines were supercharged and the three-speed gear-box and chassis were built at the works of Beans Industries, Ltd., of Tipton (a descendant firm of the days of the Bean car, the first British production model to have front-wheel brakes as standard equipment after the Great War), who specialise in engineering for the motor trade. Independent suspension is fitted to all six wheels, the four front wheels acting as steering-wheels. The car was specially designed, with the idea of making it possible for it to attain 360 miles per hour, or 6 miles per minute, without falling to pieces. The car had to be fitted with brakes and two clutches,

one for each engine, which drive the single shaft through the gear-box to the rear axle. Messrs. Ferodo, Ltd., of Chapel-en-le-Frith, placed their entire laboratories and brake-testing equipment at Captain Eyston's disposal. The result was that it was decided to adopt disc-brakes on similar lines to the standard disc clutch for cars. Two brakes of this disc type were fitted on cardan shafts taken from each of the second pair of front wheels to be braked to the centre of the chassis, where the two brakes are mounted just in front of the driver's seat and controls. Similar disc brakes for rear driving-wheels are fitted on the end of the propeller-shaft behind the single rear axle, so that the braking of the rear wheels is carried from the wheels through the final bevel drive to the brakes. The stationary friction-plates, together with the rotating spinners, were manufactured by the Borg and Beck Company, their associated firm, the Lockheed Hydraulic Brake Company, supplying the necessary hydraulic cylinders, piping, etc., for their operation. The discs, after being lined with Ferodo, were carefully balanced.

The two clutches on "Thunderbolt" were designed after experiments combining a friction-plate clutch with a follow-through dog clutch. They were calculated to transmit 2000 h.p., the friction portion of the clutch was designed to transmit 400 to 500 h.p., and after complete engagement spring suspended "dogs" follow through and transform each clutch into a dog-coupling as in a gear-box.

These clutches were constructed by Messrs. Thornycroft, Ltd., the celebrated marine and road transport vehicle engineers, the plates were lined by Ferodo, Ltd., with a lining having a high co-efficient of



DESTINED FOR THE EAST—ONE OF THE FASTEST AND MOST OUTSTANDING EXAMPLES OF TYPICAL BRITISH SPORTS CHASSIS: A MAGNIFICENT 4'3-LITRE ALVIS DROP-HEAD COUPÉ BY MALTBY, WHICH HAS BEEN SPECIALLY BUILT TO THE ORDER OF H.H. THE MAHARAJA OF KASHMIR.



CLIMBING A STEEP GRADIENT WHILE TOURING: AN AUSTIN TEN "CAMBRIDGE" SALOON IN A LAKELAND SETTING.

friction, and they have succeeded in doing their work successfully under such phenomenal stress and strain as no other motor-car clutches have ever experienced. So my correspondents will note that it took many firms in Great Britain to construct "Thunderbolt," all specialists in each detail component part, as even the bolts were specialised.

The value of all motor exports, including motor-cycles, during ten months of 1937 was £17,388,681, an excess of £13,255,672 over motor imports. Car exports were in excess of car imports by £3,215,014. So far this year, exports have increased in value by £523,978, so it can be seen that it is a real genuine claim that our British motor industry has had an excellent year. Moreover, the Trade is hopeful that 1938 will prove even more successful.

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This England . . .



Sussex Downs — near Petworth

Of all good trees the oak is nearest to our hearts. Nor is this sentimental, though oak has framed our homes for centuries, and much oak of the Sussex breed went to "the wooden walls of England" that kept those homes inviolate. Nay, rather is it sympathy with that slow coming to maturity that is the English test of worth. Three hundred years to grow, three hundred to mature, and as many more to die, runs the lore of the oak. That is a very English thing, like bowling-turf and beer. Good beer comes slowly to maturity (in oaken barrels, too). And when such beer is really brewed in the ancient way, you have your Worthington—most sympathetic of them all !



THE PLAYHOUSES.

"OH! YOU LETTY," AT THE PALACE.

SCENERY is seldom a feature of knockabout musical comedy, so that Mr. Jack Waller deserves praise for persuading Mr. Clifford Pember to provide the *décor* for his latest production. Mr. Pember's "Terrace" set is particularly attractive, and when the curtain rose on the last scene, a chastely beautiful "Lounge Hall," it was accorded the unusual compliment of a round of applause from the first-night audience. Another touch of originality is shown in having a shy, middle-aged "juvenile." Mr. Wylie Watson plays this rôle, and his performance is successful enough as far as it goes. But does it go far enough? He is not as amusing as, say, Mr. Bobbie Howes might be in the part, and lacks that comedian's gift of arousing the "mothering" instinct in the womanly members of his audience. One feels, indeed, that he should have played Mr. Sydney Howard's part. It is certainly hard to "see" Mr. Howard as a Gay Lothario, having adventures in taxi-cabs with young persons who know no better than to arrive at the old homestead the morning after a night before to claim a lost handbag. When Mr. Howard awakens, covered with dew, on his own lawn, one expects to find him reveal himself as the ideal husband who has temporarily been led astray. Instead, we have to accept him in a George Graves type of character—a part in which he does not carry conviction. His, so to speak, jellied ankles, which quiver at the slightest word from his wife, and those seal-like hands, that flutter like the last leaves of summer, would win him no respect from head waiters. However, this is perhaps treating musical comedy too seriously. Instead of regretting how much better this particular one might have been cast in certain instances, one should content oneself with saying how very amusing it is as a whole. There is a delightfully fresh opening scene. Instead of the customary chorus of villagers, guests, or artists' models, singing at the top of their voices lyrics that one, fortunately, can never hear, we have visits from the local tradesmen,

who sing "Good Morning" to the housemaid (Miss Phyllis Bourke). There is a gorgeously funny scene—"Chamber Music"—at a garden-party, in which Mr. Sydney Howard tries, but fails, to retain complete control over the double bass he is playing. Mr. Wylie Watson decorously plays the 'cello, and (at least, on the first night) Mr. Jack Waller, disguised in a mass of whiskers, conducts the whole. Miss Bertha Belmore, doomed for the greater part of the show to play the usual unsympathetic, jealous wife, has one delicious number, when she shows the younger members of the company how a comedy song, with tap dance, should be "put over." Altogether, this is a very attractive show. You might wait months before you see a better.

"I KILLED THE COUNT," AT THE WHITEHALL.

Mr. Eric Maturin has played many villains in his time, but never one who has more often received his just deserts. In this play he was murdered no fewer than four times. In a prologue, and subsequently three "flash-backs," he has only to open his mouth to find himself a corpse. The play starts, very conventionally, with a parlour-maid finding her drunken master dead in his chair. Miss Kathleen Harrison plays the girl with such a sense of comedy, one wishes managers would cast her for parts that gave her greater scope. Mr. George Merritt is the rather woolly-minded Divisional Inspector; so natural that he might have dropped round from one's local police station to investigate the theft of a doormat. It would be unfair to disclose just why four people owned up to having committed the same murder, for, though the play holds the interest and provides amusement without this surprise, it is an element that definitely counts. Mr. Antony Holles "runs away" with the play in the minor part of a commercial traveller engaged in selling a contraption he knows nothing about to a drunken customer whose language he doesn't speak. Mr. Holles' remarks concerning this gentleman are so amusing one regrets one is not vouchsafed a glimpse of him. This is certainly the most original and amusing murder-mystery play seen for a very long time.

THE ORIGINAL ORRERY RESTORED.

(Continued from page 1102.)

The whole of the metal-work was polished and lacquered, thus being safeguarded against further corrosion. The mechanism was carefully cleaned, but I decided ultimately to leave it un-oiled. If lubricated, it would have to be cleaned and re-oiled every two years; otherwise the gradual drying of the oil would, as formerly, render its last state worse than the first. Besides, the work imposed on the mechanism was slight and intermittent. Consequently, I gave a shade of extra clearance throughout all bearings, friction-points, etc., and left them unlubricated. I have no doubt that the mechanism will now remain in perfect working order for many years to come.

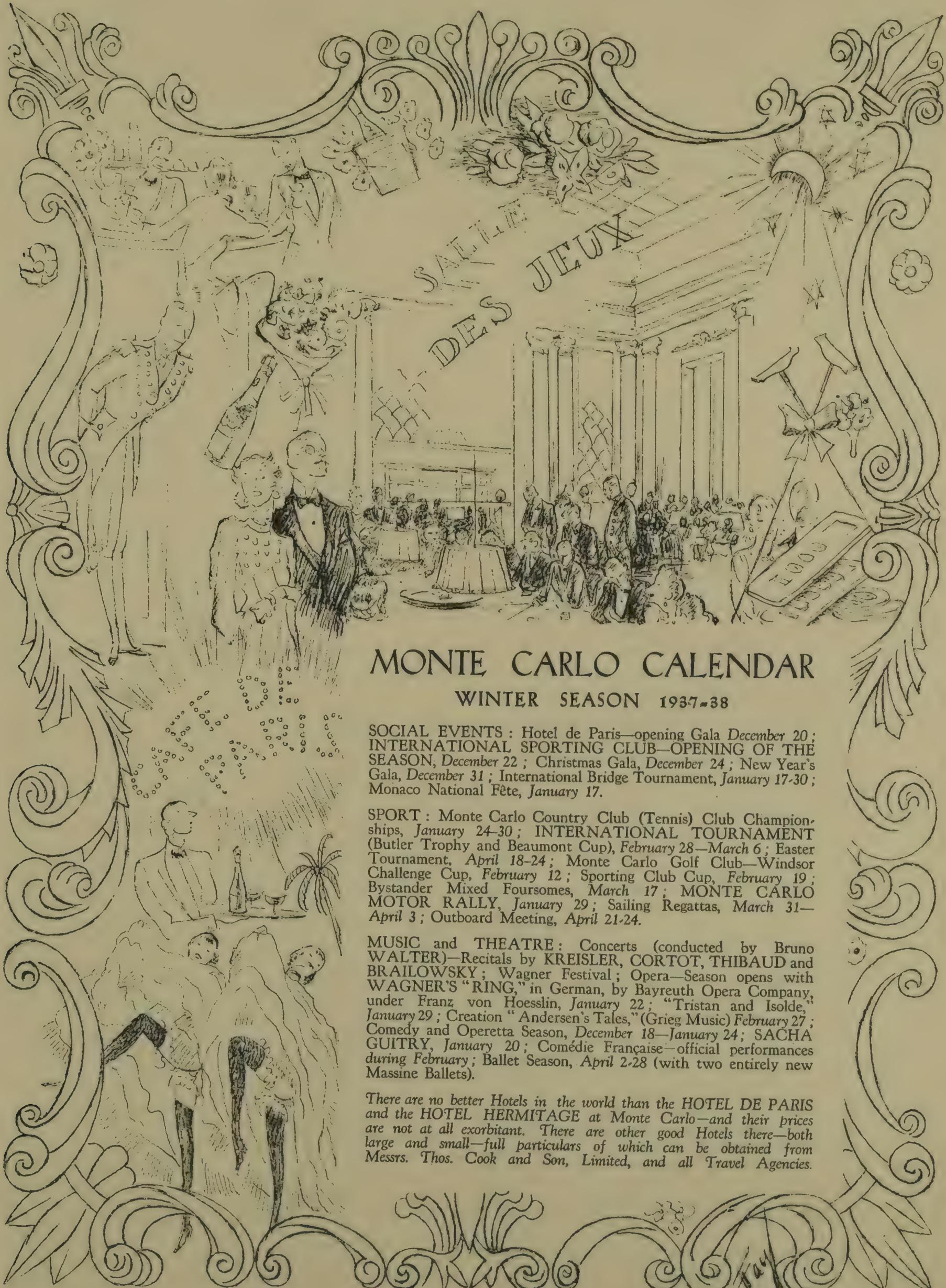
It will be noticed that Graham only designed this machine to show the motions of the Sun, Earth, and Moon. By so doing, he gained an advantage in point of scale. A little reflection will show that it is, in any event, a practical impossibility to make a model solar system to exact scale. In the present machine, for example, the Sun is a globe about 3 in. in diameter. On the same scale, the Earth ought to be about 26 ft. away, and about 1-27th in. diameter. The Moon would be roughly $\frac{1}{7}$ in. from the Earth, and only 1-100th in. diameter. Some convention as to size and distance must therefore, in any case, be adopted.

Later orreries—of which there have been many—were generally designed to show, in addition, the motions of the principal planets—Mercury, Venus, Mars, Jupiter, Saturn, and Uranus (after its discovery in 1781)—and even, in some cases, of their satellites also. But, as a necessary consequence, their representation of the lunar motions was less elaborate and comprehensive than Graham's. The designing of such machines—a forgotten art to-day—has attracted, in the past, the attention of many eminent men: Rittenhouse in the United States; Antide Janvier in France; James Ferguson, F.R.S.; Dr. William Pearson (founder of the Royal Astronomical Society), and Dr. E. Henderson (Ferguson's biographer) in our own country. Many fine specimens of their work are still preserved—but it is safe to say that there is none which, on the combined ground of priority, design, appearance, and historical interest, can rival the beautiful machine now standing in the entrance-hall of Admiralty House, Portsmouth.



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MONTE CARLO CALENDAR

WINTER SEASON 1937-38

SOCIAL EVENTS : Hotel de Paris—opening Gala December 20; INTERNATIONAL SPORTING CLUB—OPENING OF THE SEASON, December 22; Christmas Gala, December 24; New Year's Gala, December 31; International Bridge Tournament, January 17-30; Monaco National Fête, January 17.

SPORT : Monte Carlo Country Club (Tennis) Club Championships, January 24-30; INTERNATIONAL TOURNAMENT (Butler Trophy and Beaumont Cup), February 28—March 6; Easter Tournament, April 18-24; Monte Carlo Golf Club—Windsor Challenge Cup, February 12; Sporting Club Cup, February 19; Bystander Mixed Foursomes, March 17; MONTE CARLO MOTOR RALLY, January 29; Sailing Regattas, March 31—April 3; Outboard Meeting, April 21-24.

MUSIC and THEATRE : Concerts (conducted by Bruno WALTER)—Recitals by KREISLER, CORTOT, THIBAUD and BRAILOWSKY; Wagner Festival; Opera—Season opens with WAGNER'S "RING," in German, by Bayreuth Opera Company, under Franz von Hoesslin, January 22; "Tristan and Isolde," January 29; Creation "Andersen's Tales," (Grieg Music) February 27; Comedy and Operetta Season, December 18—January 24; SACHA GUITRY, January 20; Comédie Française—official performances during February; Ballet Season, April 2-28 (with two entirely new Massine Ballets).

There are no better Hotels in the world than the HOTEL DE PARIS and the HOTEL HERMITAGE at Monte Carlo—and their prices are not at all exorbitant. There are other good Hotels there—both large and small—full particulars of which can be obtained from Messrs. Thos. Cook and Son, Limited, and all Travel Agencies.

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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

RESORTS OF THE FRENCH RIVIERA.

THE RIVIERA is no more wonderful winter playground in the world than the Riviera. Stretching along the southern coast of France, from Marseilles to Menton, with a charming variety of situation, amidst scenery of sub-tropical luxuriance, and with a climate that is remarkably sunny and dry, whilst high mountains afford excellent shelter from northerly winds, are a number of resorts, large and small, which are organised for sport and amusement to a degree that must astonish those who experience it for the first time. Until a few years ago, the popular conception of the Riviera was a place to which the moneyed few went to get rid of their superfluous wealth; to-day it is realised that the Riviera is no longer the exclusive happy hunting-ground of the very rich, but caters for all purses. Its resorts are the Mecca of sportsmen and sportswomen who wish to keep fit during the winter by exercise in the open air and sunshine in the pursuit of their favourite pastimes.

Among the larger resorts of the Riviera, Monte Carlo holds pride of place, due largely to the fame of its Casino, but maintained also by the stateliness of its buildings, the beauty of its gardens, the excellence of its provision for sport and amusement, and the luxury of its hotels. The standard of opera at Monte



TO BE THE SCENE OF A NATIONAL FÊTE ON JANUARY 17: THE PICTURESQUE HEADLAND OF MONACO (OPPOSITE MONTE CARLO) DOMINATED BY THE PRINCE'S PALACE AND SURROUNDED BY LOVELY GARDENS.

Carlo is of the highest—features of the coming season are Wagner's "Ring" and "Tristan and Isolde," by the Bayreuth Opera Company—and for concert-goers there are the attractions of Bruno Walter as conductor, with recitals by Kreisler, Cortot, Thibaud, and Brailowsky, whilst patrons of the theatre are to have Sacha Guitry and the Comédie Française. In the realm of sport there will be Club Championships in lawn tennis, an International Tournament on the Monte Carlo Country Club courts, important cup competitions on the Monte Carlo golf-course at Mont Agel, and the last few days of January and the first two days in February will see the great motor rally which Monte Carlo has made an outstanding event of the motor-racing world. On the lighter side of things, the Monaco National Fête, on Jan. 17, will reveal Monte Carlo in one of its gayest moods.

The beauty of Menton, with lovely Cap Martin and the Bay of Garavan, ensures its popularity. Menton is a great centre for yachting—its International Regatta will be held from March 9 to March 13—it has a golf-course and a fine lawn-tennis club. Tennis and golf competitions, with water fêtes and battles of flowers, bid fair to make the coming season exceedingly attractive.

Nice is the largest and oldest of Riviera resorts, but it is modern enough in its amusements and sporting facilities, for these include horse-racing and yachting, and winter sports in the near-by Alpine resorts of Beuil, Valberg, and Auron. Cannes, which shares with Nice facilities for winter sports, yachting, and horse-racing, affords magnificent views of the Estrels from its beautiful Croisette, and has the attractions of neighbouring Grasse and its flower fields, and the îles de Lérins. Hyères makes a great appeal to lovers of luxuriant vegetation; whilst



ON THE BEAUTIFUL COAST-LINE OF THE FRENCH RIVIERA: A CHARMING BAY IN THE DISTRICT OF THE CORNICHE DES MAURES, WITH ITS WOODED PROMONTORIES.

Photographs by P.L.M.

it boasts two golf-courses, good tennis courts, and a Casino. Juan les Pins has a great winter charm, with its splendid Cap d'Antibes hinterland. So has St. Raphaël, from which there is a delightful twenty-five-mile run to Cannes along the Corniche d'Or. Among the smaller resorts of the Riviera exceedingly pleasant in the winter-time are Le Lavandou, on the well-wooded Maures coast; Beaulieu, between Nice and Monte Carlo; and Bandol, a restful place.

A decided inducement to spend a holiday on the Riviera this year is the issue by French railways of thirty-day return tickets from London at about 30 per cent. reduction on the cost of two single fares. The tickets are available by any service, according to class and route, on Saturdays, Sundays, and Mondays, and on Friday, Dec. 24, and for return on any day within the validity of the ticket. Further, a reduction of 25 per cent. is allowed to ticket-holders on the first- and second-class *wagons-lits* or Pullman supplements, provided such accommodation is paid for in each direction in this country before departure. The famous Blue Train will run as usual, and the new streamline day train, which does the journey Paris-Marseilles in nine hours!

Strange
"COIN OF
THE REALM"
VI.
by Rolling Stone

"SHE SELLS SEA SHELLS ON THE SEA SHORE"

Most of us remember this old-time music-hall tongue-twister. Possibly its inspiration lay in those holiday souvenirs, "A present from Splashington-on-Sea," so common a few years back . . . little trinkets, encrusted with tiny shells.

Whoever collected those shells must have found money in the "business".

Money For Shells! But how about Shells For Money? Can you picture Mrs. Smythe-Jones sweeping into the local hardware store and slapping a few strings of cockle shells on the counter, in payment for her latest purchase of pots and pans !!!

Yet in the Solomon Islands she could furnish throughout, on such apparently "easy" terms. For there, Cowrie Shells, on cords six to nine feet long, are legal tender. Bowl to bathe baby in—ten strings . . . dozen plates—four strings.

Sounds far-fetched?—but it's true.

That's one of the "bull" points of globetrotting . . . a peep through the veil of the past here, a sight of the almost unbelievable there—rich material for the telling, when some comment, some scene, strikes an answering chord in your mind.

This winter many fortunate people will be off to the West Indies on the trail of health and happiness.

If you are thinking of joining them, you can find out all about travel to the West Indies and their companion resorts, The Bahamas, Bermuda, Barbados, The Windward Isles, by getting a copy of Cook's free handbook on World Travel:

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Here's to you, my dear,
And to the dear that's not here, my
dear,
But if the dear that's not here, my
dear,
Were here, my dear,
I'd not be drinking
my dear.

ST. THOMAS A BECKET IN ENGLISH NEEDLEWORK.

(See Page 1104.)

REPRESENTATIONS of the great Churchman who was murdered in Canterbury Cathedral in 1170 are rare in English works of art, largely because Henry VIII. did his best to ensure that St. Thomas of Canterbury should be known to succeeding generations merely as Bishop Becket. He issued a proclamation on Nov. 18, 1538, declaring that Thomas was no martyr, but a "rebel and traitor to his prince," and that he had been canonised by the Bishop of Rome "because he had been a champion to maintain his usurped authority" and that "there appeareth nothing in his life and exterior conversation whereby he should be called a saint"—so all images and pictures of him were to be "put down" and his name was to be erased from the calendar.

One of these early pictures has now returned to England in the shape of a fourteenth-century needlework panel of St. Thomas, showing him visiting the Pope at Sens after fleeing from England in 1163. This, with a companion piece of the same size representing the actual martyrdom, but of not such fine quality, has returned to England from Italy and now belongs to Sir Frederick Richmond, Bt., items from whose collection of English needlework have appeared on our "Page for Collectors" on several occasions.

English needlework of the thirteenth and fourteenth centuries was famous all over Europe. Pieces have been found in numerous monasteries and churches from Austria to Spain and "opus anglicanum" often appears in inventories at the Vatican. The surviving masterpiece of the finest period of the art is the Syon Cope, made at the end of the thirteenth century and once in the possession of the Convent of Syon, near Isleworth: it was taken abroad by the nuns when they were exiled by Elizabeth and only returned to England in 1830. Sir Frederick Richmond's two small panels can be dated with reasonable accuracy to the third quarter of the fourteenth century, partly by general points of style and partly by details of costume in the companion piece to the one illustrated on page 1104. The Pope is Pope Alexander III.: the Archbishop kneels

before him while the Pope gives him back his ring, for Thomas had wished to resign his office.

The purchaser of Christmas cards should, if perplexed by the quantity spread out before him and bewildered by their widely different quality and price, turn his attention to the Ward Gallery Christmas cards and calendars, where he will probably find at once something to suit his artistic taste and his pocket. The Ward Gallery aim at reproducing the work of good, contemporary artists and publishing cards of modern design at a reasonable price. Artists whose etchings and aquatints have been perfectly reproduced include Rowland Langmaid, Joseph Webb, A.R.E., and Claude Muncaster; while other forms of art are represented by wood-engraving, black and white drawings, photography, scissor-cuts, water-colours and lino-cuts. The subjects range from English landscapes, hunting, flower-pieces, and costume cards to shipping, coaching, and London buildings.

This year, as formerly, the Trustees of the British Museum have published reproductions in colour of certain paintings in the form of Christmas greeting-cards. There are twenty-five subjects in their list of cards bearing a printed greeting, and they have others suitable for Christmas and the New Year. The paintings range in date from the fourteenth to the nineteenth century and include "Cock in a Shower of Rain," a portion of a Japanese work by Rantokusai Shundo; "St. Anne Teaching the Virgin to Read," from the Burgundy Breviary (early fifteenth century); "Christmas Eve," a water-colour by Adrian Ludwig Richter, which is reproduced as a full page in colours in the Christmas Number of *The Illustrated London News*; "The Angel and the Shepherds," from the Sforza Book of Hours (1519-20); "Dover Castle," by David Cox, and "Greta Bridge," by John Sell Cotman. The cards are 6 in. by 4½ in., and are supplied with envelopes to match at 3d. each. Orders should be accompanied by a remittance to cover the cost of cards and postage and addressed "The Director, British Museum, London, W.C.1."

On almost every shelf containing books of reference there will be found "Burke's Peerage, Baronetage and Knightage." This is because each new edition

is carefully revised and brought up to date and its wealth of information, covering more subjects than its title indicates, is authoritative. The new and fully revised 1938 (Coronation Honours) Edition has over 26,500 corrections and additions and supersedes and replaces all previous issues of this famous work. It records in full the changes caused by the abdication of King Edward VIII. and the Accession of King George VI. The Coronation ceremony is described at length in an article specially written for the volume. A list of all those who participated in the ceremony is included, and details are given in the various notices of individuals in the text of the capacities in which they served. The biographical memoirs have undergone careful revision and correction, and a large quantity of additional material regarding those branches of the titled aristocracy which reside in the Dominions or Colonies has been assembled and incorporated. There have been vast changes in the Order of Precedence, and this invaluable section of the volume, which is exclusive to "Burke" and appears in no other publication, gives an alphabetical Guide to the Relative Rank of nearly 50,000 distinguished personages of Great Britain and the British Commonwealth. "Burke's Peerage, Baronetage and Knightage" is published by the Burke Publishing Co., 6, Carmelite Street, London, E.C.4.

The seventieth annual volume of "Whitaker's Almanack" is of particular interest, as it records the abdication of King Edward VIII. and the Accession and Coronation of King George VI. The Constitutional questions involved in these events are related in the Parliamentary Summary, the ceremonial incidents being included under Events of the Year. The large-type Index, introduced last year, has been further extended and now occupies 85 pages, containing upwards of 30,000 references. Numerous additions have been made to the section allotted to Government Offices, and the statistical information has been reinforced by the inclusion of commercial and economic tables bearing upon the problems of the day. Affairs at home and abroad are summarised in the Chronicle of Events. "Whitaker" for 1938 is published in three editions: Library Edition, with leather binding and 13 coloured maps, at 12s. 6d.; Complete Edition, red and green cloth cover, at 6s., and Abridged Edition, in orange paper cover, at 3s.

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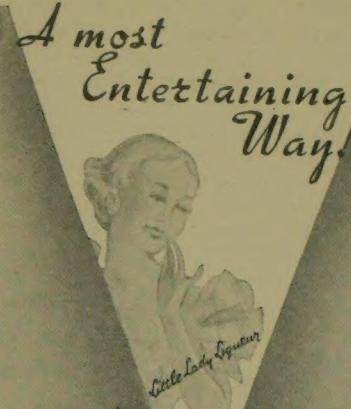
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